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OCTOBER 2015

Smart Moves

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JEREMIAH BRENT'S
DOMESTIC BLISS**

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INNOVATORS
ARE CHANGING
THE WORLD**

**THE U.S. EMBASSY
IN SPAIN
GETS A CHIC
NEW LOOK**

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Mah Jong cocktail tables, design Roche Bobois Studio.

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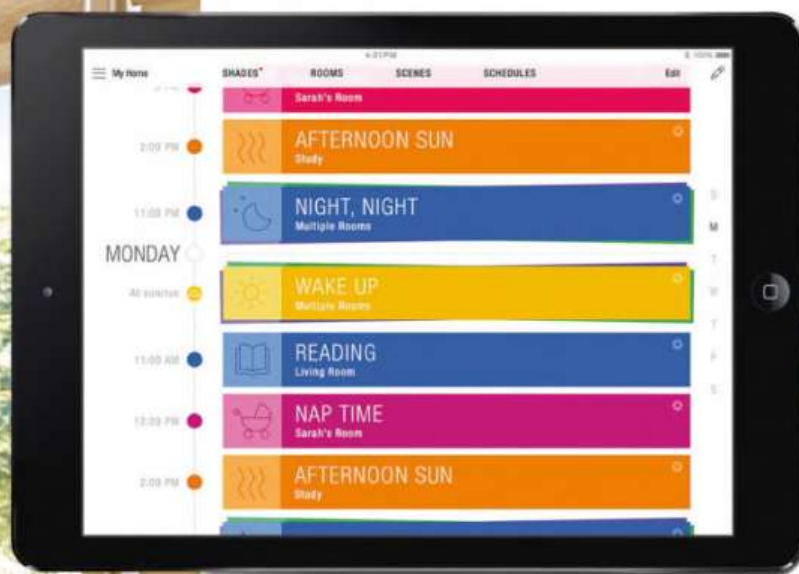
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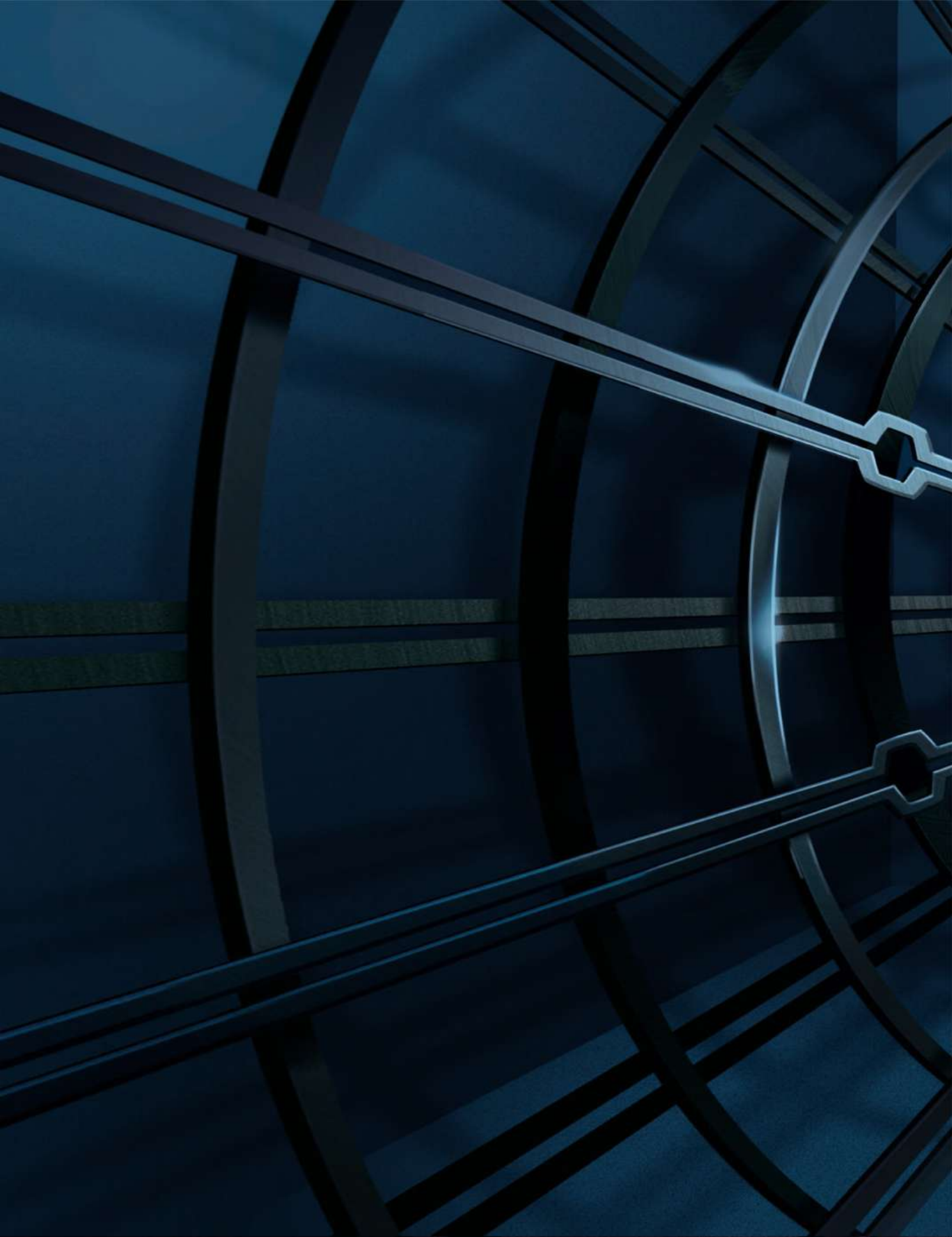
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Cover: Designers Nate Berkus (left) and Jeremiah Brent in their Greenwich Village living room with daughter Poppy. "A Place Called Home," page 144. Photography by Douglas Friedman; produced by Anita Sarsidi.

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STEPS AHEAD

Curvaceous or crisply angled, candy-color or the clearest of glass, the 25 sleek examples in this roundup of top-notch staircases take sophistication and visual delight to exciting new heights. archdigest.com/go/staircases

A vibrant staircase at the House of Memory cultural venue in Milan.



Zik 2.0 wireless headphones by Parrot.



ALL GEARED UP

Your everyday routine gets a little simpler thanks to these cutting-edge products, from wireless headphones to the oven of the future to intelligent thermostats. AD surveys the smartest stuff out there. archdigest.com/go/innovativeproducts

AD100 designer Michael S. Smith (left), Ambassador James Costos, and their dog Greco at the U.S. Embassy residence in Madrid.



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Our tour of the U.S. Embassy residence in Madrid (page 154) is just the start. Don't miss Ambassador James Costos's exclusive insider guide to Spain's hidden treasures. archdigest.com/go/madrid

CANINE CHIC

Because man's best friend deserves nothing less than fabulous, we've selected the most stylish products—think doghouses by designer Kelly Wearstler!—for your pampered pooch. archdigest.com/go/dogaccessories

A trio of Kelly Wearstler-designed doghouses.



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THE NEW CTS-V
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Preproduction model shown. Available late Summer 2015.
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DARE GREATLY



Smart people who think big are bound to change the world for the better,

and those profiled in our special Innovators section are no exception. This issue, we salute a range of thought-provoking trailblazers, including Frank Jensen, the lord mayor of Copenhagen, who is implementing an ambitious ecological agenda to make his city carbon-neutral; the team at WeWork, which builds collaborative business communities that actually make you love going to the office; and whiz kid Boyan Slat, an engineering-school dropout with a brilliant plan to clean up our oceans, to name a few.

Equally compelling are the homeowners featured this month, influential people whose private worlds will no doubt inspire, and perhaps prompt some fine-tuning of your own personal space. Blake Mycoskie, the philanthropic founder of Toms, told us straight out that he and his wife, Heather, “aren’t fancy people.” Their home in

Topanga Canyon reflects just that. It’s warm and woody, with beamed ceilings and layers of tribal carpets—the perfect place for a couple who love to surf, hike, and hang out. And over in Madrid, the elegant U.S. Ambassador James Costos and his partner, designer Michael Smith, have renovated and redecorated the embassy residence, giving it a chic refinement that embraces the best in American style—and American art.

We also look back at the extraordinary Angelo Donghia, a terrific talent from the 1970s and ’80s who is now the focus of a fascinating New York exhibition, and with good reason. His groundbreaking spaces—one of the edgiest being Ricky and Ralph Lauren’s ultra-minimal Manhattan duplex—took interior design where it had never gone before. Decades later his projects remain fresh enough to take my breath away, proof positive that truly innovative ideas are more than avant-garde; they stand the test of time.

MARGARET RUSSELL, Editor in Chief
Email: editor@archdigest.com
Instagram: [@margaretrussell](https://www.instagram.com/margaretrussell)

From top: Heather and Blake Mycoskie and their son, Summit, during the AD video shoot at their California home. The Floto + Warner photo team on location in downtown Manhattan with Art Production Fund for this month’s Innovators feature. I met my friends Nate Berkus and Jeremiah Brent’s daughter, Poppy Brent-Berkus (then just ten weeks old), at our cover shoot.



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From left: David Serrano and Robert Willson's Mérida, Mexico, home, which they renovated with Bohl Architects. The August cover.

A REAL TREASURE

The Hudson Valley, New York, home of interior designer Katie Ridder and architect Peter Pennoyer is a near-perfect architectural gem ["Outside the Box," August]. Perhaps houses of this sort—smaller in scale yet structurally stunning and superbly livable—can help redefine what a mansion will look like in a more energy-conscious future.

RICH KOPANDA
Rockville, Maryland

STAYING PRESENT

Margaret Russell's comment that "... life is more than a series of selfies and check marks, so savor the moment" [Editor's Page, August] struck a chord with me. The experience of visiting a place, attending an event, or even seeing friends is just another thing to document for so many people nowadays. I don't always feel the need to take a photo or share on social media that I've been somewhere in order to complete that moment. I just smile and revel in it for my own benefit, similar to when I'm going through my latest copy of *Architectural Digest*.

MARIE POWELL
Columbia, South Carolina

A MATTER OF PERSPECTIVE

While reading the article on the Sagaponack, New York, residence

decorated by Cullman & Kravis and conceived by architecture studio Ike Kligerman Barkley ["Perfect Harmony," July], I couldn't believe the quote from the homeowner about not wanting a big, fancy house. I must be living on another planet, because that's exactly what it looks like to me! We are all different, but I am quite happy with my delightfully small interpretation of what I think a home should be. I do, however, very much enjoy seeing how the other half lives.

KENNETH COOPER
Blue Mountain Heights, Australia

ALL-TIME HIGH

Congratulations on your July issue. It is quite possibly the best one since Margaret Russell took over as editor in chief. Showcasing a wide variety of professional work, this edition truly represents *AD* at its finest. Let it be a standard that you adhere to in the future.

JOHN PETERS IRELAN
Washington, D.C.

CAPTIVATINGLY COMPOSED

Your publication's layout designers outdid themselves with the July issue. In the story featuring the Nantucket family getaway of designer Victoria Hagan ["Summer Splendor"], the

juxtaposition of the pool photos on page 69 was certainly no accident on their part. Each image alone is radiant, but together they are especially beautiful, playful, and entirely arresting. Your content is always a visual banquet, but when your editors demonstrate the same wit and inspiration as the architects and designers they profile, it's a tour de force, proving that when it comes to *AD*, the medium truly can be the message. Please keep it coming.

ERIC EBELING
Jackson Hole, Wyoming

FLYING COLORS

Thank you for your marvelous August issue. Though it's one of your slimmest each year, the photo-heavy layouts are enchanting. I'm a subscriber and hope to see more colorful interiors like these. The mixture of travel souvenirs, hues, and antiques in my own home lifts my spirits, and so did this edition of *AD*.

JACQUELYN BRAUNINGER
Hubbard, Ohio

We welcome your comments and suggestions. Letters to the editors should include the writer's name, address, and daytime phone number and be sent by email to letters@archdigest.com or by mail to Letters, Architectural Digest, 1 World Trade Center, New York, NY 10007. Letters may be edited for length, clarity, and style and may be published or otherwise reused in any medium.

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ART INSPIRES FOR FALL 2015

A mix of artistic mediums—from watercolor brushstrokes to layered pigments to sculptural lines—create a series of art for the wall. Infused with saturated color and paired with classic painterly textures, these collections define modern luxury. Ideal for almost any room in the home, the designs of Phillip Jeffries are vast and varied—and are where artistry meets innovation.

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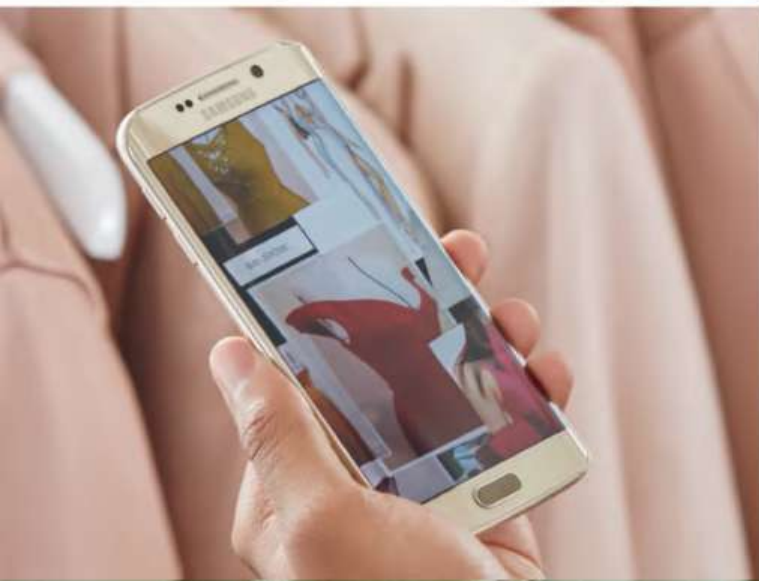
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"My Samsung Galaxy S6 edge sparks my creativity and the incredible camera helps me find inspiration for my latest collection."

Jerome Lamaar, celebrity fashion designer and stylist,
Bronx, New York



The Next

Big

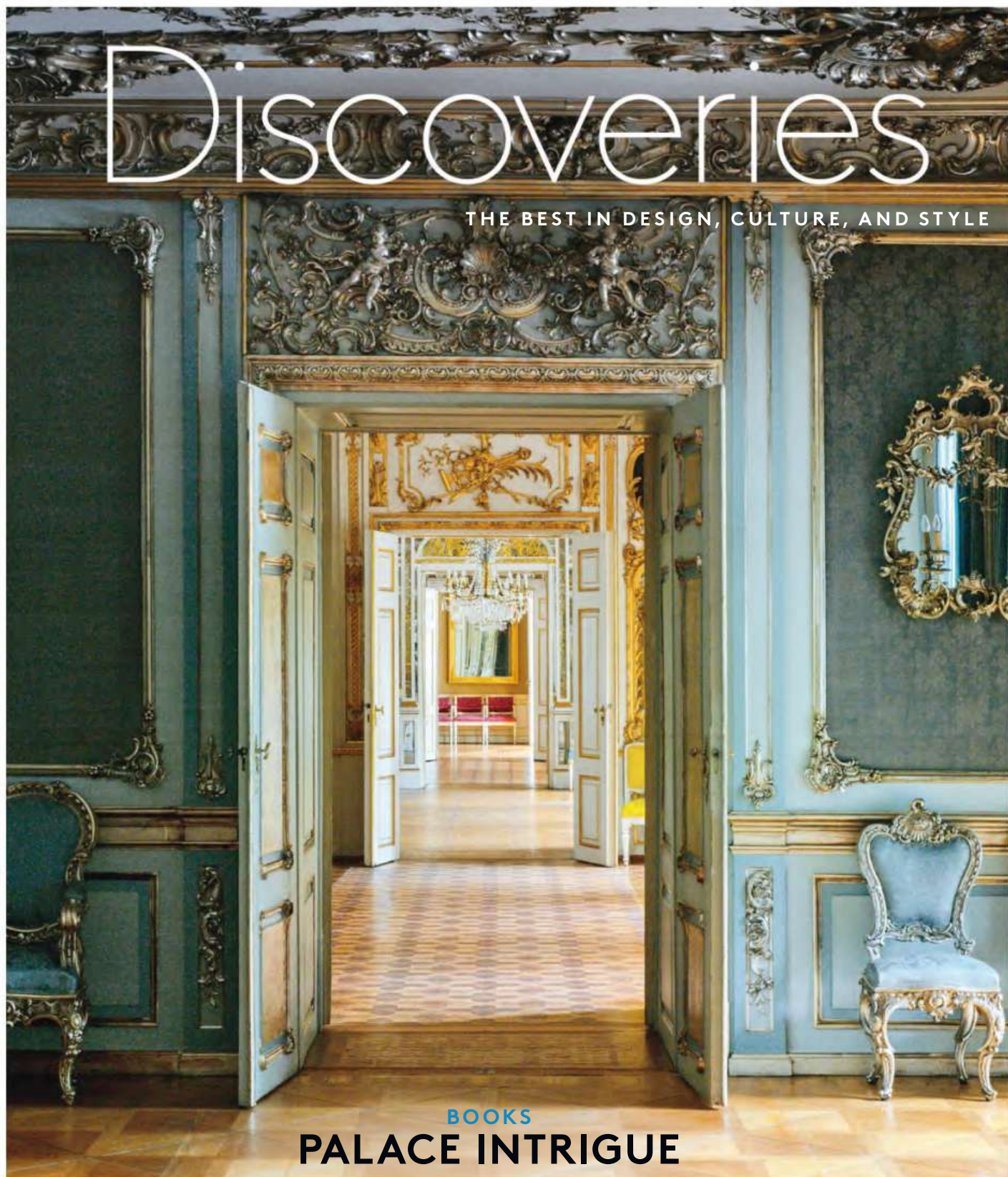
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Discoveries

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BOOKS

PALACE INTRIGUE

Ever since 1615, when the Bavarian aristocrat Lamoral von Taxis became the Holy Roman Empire's hereditary postmaster general, his family has been living extra large. Take a gander at Schloss St. Emmeram, the German clan's behemoth country estate, in the new book *House of Thurn und Taxis* (Skira Rizzoli, \$85). Stunningly captured by photographer Todd Eberle, it's a 500-room wonderland of elegance and eccentricity (pictured above are its east-wing staterooms), where Baroque excess meets oompah Victoriana meets Jeff Koons sculptures. "Every generation leaves its trace, and mine is contemporary art," says Princess Gloria von Thurn und Taxis, who has filled the castle with Warhols, Harings, and Shermans. In the 1980s, the chatelaine's punk coiffures and party-animal escapades prompted *Vanity Fair* to dub her "Princess TNT, the dynamite socialite," but these days →

DISCOVERIES



Germany's Schloss St. Emmeram, the subject of a new book (below left).



she is the very model of a modern matriarch. Widowed in 1990, when her husband, Johannes, died, she was left with three small children and \$500 million in debt. So, she says, "I grew up." Managers were hired, budgets were slashed, and the schloss, whose Baroque library has captivated visitors since 1778, opened its doors wider. Today the property attracts some 300,000 tourists a year. It isn't all gilt-wood and glamour, though. *House of Thurn und Taxis* may be a jaw-dropping record of what the princess calls a "huge preservation effort," but what's not shown in its pages is just as affecting. As she notes with pride, the palace's soup kitchen has been turning out meals since World War II. —MITCHELL OWENS



One of the castle's 14th-century cloisters.

Clockwise from below:
Director Nancy Meyers.
A scene from her new film, *The Intern*, starring Anne Hathaway and Robert De Niro.
The kitchen of Hathaway's character.



PEOPLE

Setting the Scene

Admired for snappy dialogue and smart characters, the movies of writer-director Nancy Meyers are also known for their meticulously conceived, envy-inducing sets. Her latest, *The Intern*, is no exception. Starring Anne Hathaway as Jules Ostin, the tenacious CEO of a fashion e-commerce start-up, and Robert De Niro as, well, her intern, the film unfolds largely in the company's offices and at Ostin's townhouse, both in Brooklyn. *Architectural Digest* spoke to Meyers about her set-design process. —MAYER RUS

Architectural Digest: How did you conceptualize the look of the movie?

Nancy Meyers: I used to assemble elaborate mood boards. Then I discovered Pinterest.

AD: What specifically did you search for?

NM: Jules is meant to live in a Brooklyn brownstone updated for a young, modern family, like [J.Crew creative director] Jenna Lyons's townhouse. Fortunately, a lot of those types of homes have been photographed.

AD: How did you research the start-up set?

NM: Susan Feldman [cofounder of One Kings Lane] showed me their offices. Once the script was done, Anne and I visited Nasty Gal in L.A. and Moda Operandi in New York. It was like walking into our film.

AD: What did you glean from the visits?

NM: Everyone at those websites is young and energetic. Though this movie is about a friendship between different generations, I had to get the design dynamic right.



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DISCOVERIES



Angama Mara, a new Kenyan safari lodge. **Below:** The resort's tented suites, decorated by stylist Annemarie Meintjes, overlook the Masai Mara game reserve.



HOTELS WILD WORLD

Perched above Kenya's Masai Mara game reserve, on land where scenes from *Out of Africa* were filmed, the Angama Mara safari lodge is a new solo venture from former &Beyond principals Nicky and Steve Fitzgerald. The property—designed by architects Silvio Rech and Lesley Carstens—comprises 30 tented guest suites, which are separated into two camps by a dramatic brickwork pavilion housing an African art gallery and boutique as well as a pool. Outfitted with sleek wood furnishings accented in traditional Masai-red, the suites feature expansive balconies with year-round wildlife views. *From \$1,250 per person/night; angama.com*—ALYSSA BIRD

EXHIBITIONS

Picture Perfect

It's a rare talent who can capture as much visual appeal in frozen vegetables as in fashion models. But those two subjects proved equally compelling for Irving Penn (1917–2009), the photographer best known for his striking midcentury shots for *Vogue*. On October 23, "Irving Penn: Beyond Beauty," the first full retrospective of his work in nearly two decades, goes on view at the Smithsonian American Art Museum in Washington, D.C. Black-and-white or color, snapped in the studio or at some far-flung locale, the 146 images presented reveal a man ever on the lookout for the sensual, surprising, and sublime. *Through March 20, 2016; americanart.si.edu* —SAM COCHRAN



THREE MORE SHOWS TO SEE . . .

- A visionary furnituremaker gets his due in "WENDELL CASTLE REMASTERED," at New York's Museum of Arts and Design (Oct. 20, 2015–Feb. 28, 2016; madmuseum.org).
- Alberto Giacometti's distinctive takes on the human form star in "GIACOMETTI: PURE PRESENCE," at London's National Portrait Gallery (Oct. 15, 2015–Jan. 10, 2016; npg.org.uk).
- From fashion to craft to graphic design, "KOREA NOW!," at the Musée des Arts Décoratifs in Paris, offers a rich picture of the cutting-edge creations currently coming out of the Asian country (Sept. 19, 2015–Jan. 3, 2016; lesartsdecoratifs.fr).

Above: Among the photographs in the Irving Penn exhibition at the Smithsonian are, clockwise from left, *Charles James*, 1948; *Woman in Moroccan Palace* (Lisa Fonssagrives-Penn), 1951; and *Bee*, 1995.

FROM TOP: COURTESY OF ANGAMA MARA (2); COURTESY OF THE IRVING PENN FOUNDATION (3)

HISTORY AND HEROES.



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DISCOVERIES



Jonathan Waxman's Jams restaurant at New York's 1 Hotel Central Park.

RESTAURANTS

Smart Comeback

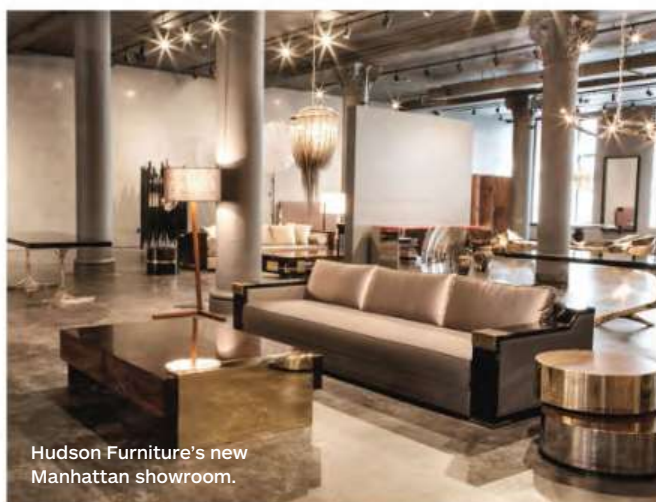
California-cuisine pioneer and Chez Panisse alum Jonathan Waxman has revived his seasonally inspired Jams—a Manhattan hot spot from 1984 to '89—for the newly opened 1 Hotel Central Park, the second property from Barry Sternlicht's eco-conscious brand. AvroKO, the firm that designed the entire midtown establishment, took a casual approach with the restaurant, opting for exposed brick and ductwork, rustic wood tables, reclaimed-oak accents, and an open kitchen. Diners familiar with Waxman's cooking from his various other eateries, including the Greenwich Village institution Barbuto, can expect his usual attention to local and organic ingredients as well as updates of some of his most beloved dishes. "I want people to leave here thinking about when they can return," Waxman says. "Thirty years have passed since I opened the original Jams, my first love, and it's time to recapture some of that magic." *1hotels.com* —A.B.

SHOPS

MAXIMUM IMPACT

Hudson Furniture, the New York furnishings and lighting company, has moved to a 25,000-square-foot home in the city's Chelsea neighborhood, giving its high-octane designs even more room to breathe. In the lofty space, decorative moldings and stately Corinthian columns are paired with rugged concrete floors and cement-gray plaster walls. The rough-meets-refined look is fitting, considering Hudson's hallmarks: chandeliers draped with metal chains, Nakashima-esque wood tables, and plenty of polished bronze and brass.

As founder Barlas Baylar notes, against this moody backdrop, the gleaming pieces "pop like jewelry from the box." *hudsonfurnitureinc.com* —HANNAH MARTIN



Hudson Furniture's new Manhattan showroom.

Below and right: Rooms at London's revamped Lanesborough hotel feature hand-stenciled wall panels as part of a new design scheme.



HOTELS

Full English



One of London's most elegant hotels, the Lanesborough, has emerged from an extensive 18-month renovation looking better than ever. ReardonSmith Architects reimagined the Regency landmark, now a member of the Oetker Collection, honoring its original role as a viscount's residence by commissioning British artisans to apply ornamental plasterwork, stenciling, gold leaf, and trompe l'oeil—all based on a design conceived by the late decorator Alberto

Pinto. Michelin-starred chef Eric Fréchon, of Le Bristol Paris, and his protégé Florian Favario bring a French touch to the Knightsbridge property's new restaurant, Céleste, while its other celebrated public spaces, including the Library bar, continue to delight in fine new form. *From \$1,119/night; lanesborough.com* —A.B.

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ART PETAL PUSHER

In the subtropical climate of New Orleans, flowers don't just grow, they practically explode, cascading over French Quarter balconies and scrambling up Garden District fences. That lush scenery inspires local ceramist Bradley Sabin, who conjures blossoms of his own in sweeping wall installations. "I'm constantly surprised by what I see in nature," he says. Working in his home studio, Sabin individually sculpts and glazes each of the clay blooms—as many as 1,400 for a single project—that make up his teeming displays. But the fun really begins when he arrives at a client's home and maps out the pattern in which the blossoms (each one screwed separately into the wall) will be arranged. "Placing the flowers almost feels like I'm drawing," says the artist, whose work has caught the eye of decorators and collectors alike. On October 8 his latest botanical beauties go on view in New York City, at the Voltz Clarke gallery's new Upper East Side location (voltzclarke.com), promising the space a fabulously fresh start. —JACQUELINE TERREBONNE

From top: Artist Bradley Sabin in his New Orleans studio. An installation of his ceramic blossoms.

AUCTIONS Best Cellar

On October 17, one of the great estates of Bordeaux opens its vaults with a 239-lot offering at Sotheby's New York. "Château Margaux 1910–2010 Direct from the Cellars: A Celebration of the Mentzelopoulos Era" is the first significant sale in the château's long history, undertaken by the property's forward-thinking owner, Corinne Mentzelopoulos, who also commissioned its new Norman Foster-designed winery. sothebys.com —JULIE COE



AD HEARS ...

... that fashionable types are enchanted by the romantic country houses, gorgeous flora, and rare antiques posted on British designer **Ashley Hicks's** Instagram feed, [@ashleyhicks1970](https://www.instagram.com/ashleyhicks1970) ... that **Christie's New York** is launching "Living with Art: Interiors," a new incarnation of its late, lamented decorative arts sales—starting with the October 7–8 auction of furnishings from a **Stephen Sills**–decorated home as well as antiques once owned by tastemaker **Wright S. Ludington**, whose treasure-trove California villa was featured in the January/February 1973 issue of *AD* ... that **Rafael de Cárdenas** has rekindled his passion for the clean lines and utter simplicity of Shaker furniture, which he is avidly collecting ... that interiors pasha **Adam Tihany** has outfitted the **Encore**, Seabourn's latest luxury cruise ship, with dazzling touches such as a double-helix staircase, while revered chef **Thomas Keller** has whipped up the liner's tantalizing menus ... that **Qatar's Old Palace**, part of **Jean Nouvel's** forthcoming **National Museum of Qatar**, has been restored and will be dedicated to the country's traditional arts and culture ... that architect **Peter Pennoyer** has placed a series of towering hand-carved limestone urns atop his premier residential high-rise, opening in early 2016 on Manhattan's Upper East Side ... that on October 31, the **Blanton Museum of Art** at the University of Texas at Austin will break ground on its **Ellsworth Kelly** building, the first stand-alone structure designed by the artist. —M.O.



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SHOPPING

MOST WANTED

From simple pleasures to ultimate luxuries

TEXT BY HADLEY KELLER
PRODUCED BY PARKER BOWIE LARSON



1 **Pine Cone Hill's** punchy blue-and-cream linen Antigua shams (\$66 each) and duvet cover (\$482 for queen) capture the exotic flora and flavor of their namesake Caribbean island; matching throw pillows are also available. pineconehill.com, 877-586-4771

2 The brass Tring lamp by **Vaughan** adds retro style to your desktop. Featuring a 10.75"-dia. shade, the 18.75"-tall light sells for \$975 and is also offered in a nickel finish for \$1,008. vaughandesigns.com, 212-319-7070

3 **Charlotte Moss's** Motif porcelain dinnerware for **Pickard China** puts a fresh spin on traditional lodge and resort insignia, creating a look that's both classic and modern. The collection comprises six patterns, including the Stag and the Quail shown here, all rimmed in 24K gold with banding in complementary colors. A five-piece setting costs \$375, although mixing designs is encouraged. pickardchina.com, 847-395-3800

4 The Rousseau chair by **Ebanista** is an elegant take on a classic high-back seat. Upholstered in a taupe ribbed silk and trimmed with grosgrain tape, nailheads, and piping, the chair measures 26.25" w. x 26" d. x 38" h. Available c.o.m.; to the trade. ebanista.com, 800-570-1087

5 **Armani/Casa's** handblown-glass barware pairs minimalist forms with splashes of brilliant color. The Jason decanter (\$1,090) and tumbler (\$225), pictured with deep-red accents, also come in blue. Water, wine, Champagne, and martini glasses, as well as a fruit bowl, are also offered. armanicasa.com, 212-334-1271



What will you create?

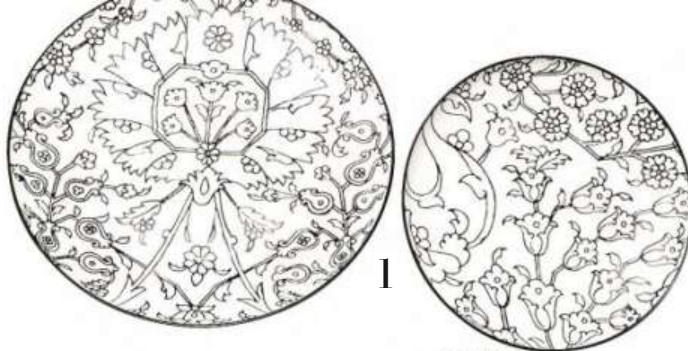
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DISCOVERIES



1

1 Textile maven **Madeline Weinrib** makes her first foray into tableware with these lyrical porcelain plates for **Augarten**. Shown are a round platter (\$280) and salad and dinner plates (\$130 and \$160, respectively). The line also includes bowls, serving pieces, and an espresso cup and saucer; available at Weinrib's pop-up shop at **Barneys New York**. barneys.com, 212-826-8900



2 **Nina Campbell's** Kershaw Plain wallpaper, part of her Fontibre collection for **Osborne & Little**, offers a richly veined faux-marble pattern in a range of seven colors, among them, from top, lapis, black/ivory, and malachite; to the trade. osborne-andlittle.com, 877-322-7420



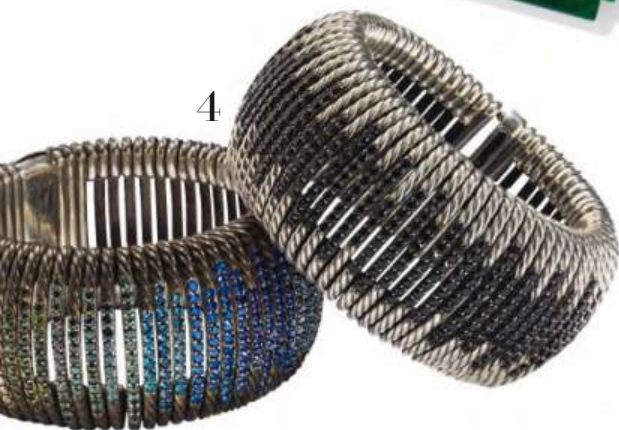
2

3 The Pyla chair by **Bruno Moinard Éditions** sports a lacquered-wood frame with coordinating leather seat and a backrest woven of rolled-paper yarn. Antiqued-brass stretchers complete the graceful silhouette of the 19.25" w. x 20.5" d. x 32.5" h. piece; \$4,400 as shown, from **Avenue Road**. avenue-road.com, 212-453-9880



3

4 Jeweled cuffs from **David Yurman's** Tempo collection were inspired by musical rhythms. The 1.5"-w. bracelets include a design in darkened sterling silver with purple and blue sapphires, green tourmalines, Cognac diamonds, and color-change garnets (\$15,000); a sterling-silver version with black spinels costs \$3,800. davidyurman.com, 212-752-4255



4

5 Ideal for the active aesthete, **Mitchell Gold + Bob Williams's** limited-edition Table Tennis table is at once cheeky and refined. Boasting a die-cut vinyl net and a walnut-veneer top supported by polished-stainless-steel legs, the table is priced at \$4,120. mgbwhome.com, 800-789-5401



5

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DISCOVERIES



1 Part of [Elissa Cullman's](#) debut [Elliehome](#) line of American-made furniture by [the New Traditionalists](#), the Savi cocktail table cuts a glamorous figure in maple with a high-gloss black finish, gilt detailing, and brass feet. The 48" l. x 24" d. x 18" h. piece costs \$8,000. [thenewtraditionalists.com](#), 212-226-1868

2 With its shapely curves and graphic cutouts, [Olivier Gagnère's](#) Excalibur plaster pendant light for [Edition Limitée Paris](#) finds strength in simplicity. Also offered in black, the 35" h. x 11" dia. fixture is \$1,290; available through [Harbinger](#). [harbingerla.com](#), 310-858-6884

3 Known for its rugged LED flashlights, [Foursevens](#) has produced special brass versions with [Best Made Co.](#) The 2.25"-l. Mini ML-X (\$96) and 5.5"-l. MMR-X (\$164) are outfitted with high-tech features like reconfigurable light modes and, on the larger size, a USB charging port. [bestmadeco.com](#), 888-708-7824

4 Embroidered accents add depth and texture to [Brunschwig & Fils'](#) kicky Tonga Leopard fabric. The sprightly linen comes in five colors, including the pink, green, and blue shown; to the trade. [brunschwig.com](#), 800-538-1880

5 Inspired by fairy-tale imagery, [Michael Aram's](#) 14"-tall Tree of Life nickel-plated-aluminum andirons set the perfect scene for fireside magic; \$675 per pair. [michaelaram.com](#), 212-242-4219

TABLE: COURTESY OF THE NEW TRADITIONALISTS; PENDANT LIGHT: COURTESY OF EDITION LIMITÉE PARIS

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Thomas O'Brien with selections from his new line for Century Furniture, including a Courtyard table and Stradling armchair and ottoman. **Below left:** The Wyllie chair.



DEBUT VISION QUEST

Tapping an array of global inspirations, decorator Thomas O'Brien conjures an expansive new line of furniture for Century

Everything in the collection is meant to mix and match, not only with one another but also with homeowners' existing furnishings. And each of O'Brien's creations comes with a compelling backstory.

"A history does make things better," he says.

While touring Austria, for example, O'Brien became obsessed with a graphic marble floor at the Kunsthistorisches Museum and used the pattern as a starting point for the wood-and-glass doors of his Vienna cabinet. The Fox Tuxedo sofa, which O'Brien describes as "very masculine and tailored," is loosely based on a Scandinavian sling-back seat. Closer to home, an antique Duncan Phyfe paw-footed mahogany chair—part of a set that had been given as a wedding gift in the 1830s and remained in the same family until O'Brien purchased it some three decades ago—was reimaged in earthier oak and with a high, buttoned back.

"I love how you can change the character of a chair or sofa so much just by manipulating the scale," O'Brien says. "It becomes an entirely different thing." Next on his Century drawing board, he reveals, is outdoor furniture. And, yes, he'll be looking around his own house for even more bright ideas.
centuryfurniture.com —STEPHEN TREFFINGER

For decades the acclaimed New York-based interior designer Thomas O'Brien has been acquiring vintage and antique furnishings that have caught his eye on trips to England, France, Japan,

and points beyond. Much of this beloved trove—which, O'Brien notes, includes "quite a few orphan chairs and bits and pieces of things"—ended up in storage. Hoarding, though, it's not.

A number of those treasures are making their way into the designer's new house on Long Island, and many served as key inspirations for his premier collection for Century Furniture, which arrives in stores across the country this fall. Filtered through the clarifyingly contemporary perspective that is the hallmark of O'Brien's firm, Aero Studios, the Century line is a smart 120-plus-piece tapestry of styles that includes case goods, upholstery, and mirrors.





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Textile designer Susan Hable (left) created a new line for Hickory Chair, which includes the Lake sofa, Dove sideboard, Loretta side chair, and the fabrics shown below and on the folding screen at left. The textured gold mirror was designed for Hickory's sister brand La Barge.



DEBUT FRESH DIRECT

Textile designer Susan Hable brings her smart, spirited style to a new furnishings collection for Hickory Chair

Last year textile designer Susan Hable decided to try something new. After spending several seasons working with her sister, Katharine, on an exclusive collection of fabrics and pillows for Hickory Chair, she had the urge to push herself further. “I thought, I have more to say,” Hable recalls. She reached out to the firm’s creative director, Skip Rumley, and her furniture line, Hable for Hickory Chair, was born.

A Texas native, Hable started out making jewelry and then formed the textile

company Hable Construction with Katharine. The brand’s signature colorful fabrics, pillows, bags, and storage baskets put the siblings on the style map and led to the initial relationship with Hickory. “Until we came along they’d never tried fabrics,” Hable says, “but, like us, they’re very open-minded.”

Hable’s new furniture line reflects her interest in modern Scandinavian and Italian design, as well as her jewelry background and nimble drawing hand. The elegant Dove sideboard, for example, features a

teardrop pull mounted on an inlay of ebony, while the leather-paneled drawers of the Agnes console are digitally printed with Hable’s artwork. With coordinating accessories for sister brands Maitland-Smith and La Barge, the collection exudes a simple grace and a consideration for materials. “I just wanted everything to have good bones,” the designer explains.

She also enjoys a challenge. Her Anderson chair is one of Hickory’s first variable-pitch reclining loungers. “I love making something chic that fills a niche,” she says. The Bird chair, a curvy update of a traditional wingback, was even trickier to achieve, she notes, adding that getting it right required multiple trips to Hickory’s North Carolina factory. Fortunately Hable’s home base in Athens, Georgia, is only a few hours away, allowing her, she says, to “be involved at every step.”

For Hable this hands-on aspect is the most exciting part of the collaboration. She’s already at work on 20 additional pieces. “If you’re creative and curious,” she says, “you’re destined not to stay in a situation where you’re playing only one note.” hickorychair.com —JULIA REED



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Clockwise from left: Aerin Lauder at her family's East Hampton home, with pieces from the new Aerin bedding collection. Shams and a duvet cover in the Watercolor Damask pattern. Scallop Appliqué sheets. Linens in the Scroll motif.



DEBUT BEAUTY SLEEP

With a nod to her grandmother Estée's favorite patterns, Aerin Lauder launches luxurious, classically chic bedding

As far back as she can remember, Aerin Lauder slept in a blue-and-white room. Her childhood bedroom was clad in white wallpaper blooming with azure blossoms, the bed done up in D. Porthault's sweet *Cœurs Blue* print. These days, at her family's home in East Hampton, New York, guests are enveloped in Pierre Frey's indigo-and-cream *Toiles de Nantes*, a dreamy ikat that her grandmother, cosmetics maven Estée Lauder, decorated with decades ago.

It comes as no surprise, then, that the inspiration for Lauder's new Egyptian-cotton bedding line—part of her lifestyle brand, Aerin—stemmed from this color combination, particularly as seen in

Estée's beloved Pierre Frey pattern. "She did this in the '70s, and we've not touched it since," Lauder explains, gesturing toward the print, which is used for a guest room's walls and bed skirt. "You see how timeless these patterns are. They always look fresh."

Lauder likes to layer duvet covers and shams in her navy-and-white version of the motif—called *Wavy Ikat*—over crisp scalloped sheets. "It's traditional with a twist," she says. The same tagline could apply to the rest of the range. A muted damask recalls a timeworn Fortuny print, lyrical scrolling borders white pillowcases, sheets, and a duvet cover, and a white-on-white ikat offers a low-key

approach to a design typically rendered in vivid hues.

The collection's mix-and-match palette of white, gray, sage, and navy is chically versatile, suitable for city and country and mingling happily with other linens of almost any color or motif. Woven in Italy, the sheets, shams, duvet covers, and matelassé coverlets play a role similar to that of the face creams and serums that were Estée's hallmark. "It's how you start and end your day, and it makes you feel great," Lauder says. "When you get in bed at night, there's nothing more amazing than having a beautiful set of linens to fall asleep on." *Available exclusively at Neiman Marcus; neimanmarcus.com* —HANNAH MARTIN

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DEBUT

A NEW ATTITUDE

RH Modern bursts onto the scene with a dramatic array of products created with some of the design world's biggest names

Go big or go home. It's a concept Gary Friedman understands implicitly. Since he became CEO of Restoration Hardware (now known as RH) in 2001, he has pushed the company to stake its claim in the design world through bold, provocative moves: opening vast galleries in high-profile venues, becoming a player in the contemporary art world, and seducing consumers with an avalanche of accessible, tradition-inspired furnishings showcased in mailbox-busting "source books."

Now RH is setting its sights on the modern design market. "RH Modern is not a new collection or subdivision, it's an entirely new business," Friedman says. "We see this as an opportunity not just to participate in a market but to create one. We want RH Modern to be the iPod of the furniture world—the innovation that changes everything."

Judging by the scope of the launch, he's not exaggerating. RH Modern bows this fall with an impeccably designed catalogue,

a website, and acres of floor space. The latter includes a dedicated street-level showroom at the company's store in New York City's Flatiron District and a complete rebranding of its former Los Angeles flagship on Beverly Boulevard as an RH Modern gallery. Then there's the product range concocted by major global talents, from AD100 architecture firm Marmol Radziner to rug maestro Ben Soleimani to Nicholas and Harrison Condos, the dashing Australian siblings who made their RH debut in May with three sleekly classical outdoor collections.

Friedman explains the genesis of the RH Modern juggernaut as a matter of connecting the proverbial dots. "Dot one was the confluence of two of our board members building modern homes—one

RH chairman and CEO Gary Friedman with the Maslow Spider desk from the RH Modern rollout. **Above, clockwise from left:** The Smythson Shagreen platform bed and Monroe Slimline tables, all designed by Van Thiel. The Luca chair. Brass vessels.



in Palm Beach, the other in Miami—at about the same time that I was buying a midcentury house in L.A.," he recalls. "We saw that there wasn't one truly comprehensive store where a person could furnish an entire modern home."

And yet the past two decades have seen an explosion of interest in vintage 20th-century furniture, not to mention widespread revitalization of urban districts replete with open lofts that cry out for modern decor. Friedman also cites the proliferation of game-changing



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DISCOVERIES



From top: Jonathan Browning's Boule de Cristal chandelier. The Wexler Barrel-back dining chair. The Antoccino dining table. The Maxim media console by Van Thiel. Ben Soleimani's Palma carpet. A rendering of the first stand-alone RH Modern gallery, in Los Angeles.



buildings by global architecture stars, Apple's innovative product design, and the buying power of the millennial generation—weaned on technology and moving into their home-buying years—as impossible to ignore.

"We kept opening our aperture wider and wider, and the more ideas we saw, the more we thought that this could be big," Friedman says. As for product development, the CEO says, "We didn't get too specific too early. We looked at a huge range of designs, chose the very best, and let the aesthetic grow organically."

The list of RH Modern collaborators—or artisans, as the company likes to call them—is a constellation of high-profile international designers. In addition to Leo Marmol and Ron Radziner of Marmol Radziner, Soleimani, and the Condoses, the star-studded roster includes Jonathan Browning of San Francisco, L.A.'s Thomas Bina, Anthony Cox of Ho Chi Minh City, and New Yorkers Thomas O'Brien, Vicente Wolf, Barlas Baylar, and Aerin Lauder. For good measure, RH Modern is also reinterpreting and reissuing suave 1950s Milo Baughman pieces.

"There was absolutely no brief," says Browning, whose lighting collections for RH Modern utilize brass, lead crystal, borosilicate glass, and LED versions of Edison bulbs. "They simply wanted to see everything I could come up with, and then they picked the best." Bina, whose

designs incorporate concrete as well as richly grained woods from around the world, adds that Friedman was "so excited about the prospect of using warmer, organic materials in a wholly modern way."

"RH's concept of modern is one I share," Baylar remarks. "It's about clean lines, basic geometries, and solid materials crafted with integrity. I've been singing this same song for years, but Gary's got a much bigger platform to spread that gospel. He wants to make modern happen in a way that's never been tried before." *rhmodern.com* —MAYER RUS



RUG AND RENDERING: COURTESY OF RH



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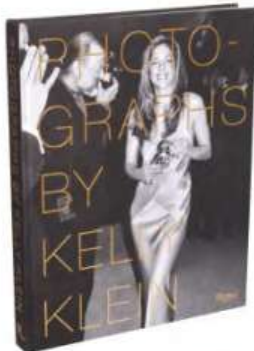
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DISCOVERIES



From left: A spread from Valentino: *Mirabilia Romae*. One of the lush, flower-filled projects included in *Outstanding American Gardens*.



Above: Four more titles from this season's rich harvest of design books. Below: An elegant guest room by Carrier and Company Interiors, featured in the firm's new monograph.



BOOKS

SHELF IMPROVEMENT

This fall's must-have additions to your design library

Some of today's preeminent designers dish affectionately about working for a longtime standard-bearer of American decorating in *Parish-Hadley Tree of Life: An Intimate History of the Legendary Design Firm* (Stewart, Tabori & Chang, \$60)—including the book's authors, Bunny Williams and Brian J. McCarthy. Interiors stars are also well represented this season by gorgeous monographs, from *Jeffrey Bilhuber: American Master* (Rizzoli, \$65) to *John Barman Interior Design* (The Monacelli Press, \$60) to Suzanne Rheinstein's *Rooms for Living* (Rizzoli, \$50). *Carrier and Company: Positively Chic Interiors* (The Vendome Press, \$60) features the firm's casually elegant spaces for their many fashion-world clients, and *Michael S. Smith: The Curated House* (Rizzoli, \$65) explores the designer's enlightened aesthetic through client projects and his own homes. Headlining the best new architecture titles are *Steven Holl* (Phaidon Press, \$95), a survey of his forward-thinking visions, and *The New Shingled House: Ike Kligerman Barkley* (The Monacelli Press, \$60), which showcases the outfit's smartly reinvented traditionalism. Rampant greenery and riotous blooms prevail in *Outstanding American Gardens: A Celebration—25 Years of the Garden Conservancy* (Stewart, Tabori & Chang, \$50), while *30:30 Landscape Architecture* (Phaidon Press, \$75) presents convention-defying work by 30 up-and-coming and 30 established landscape designers. Just as past style luminaries come to life in *Beaton Photographs* (Abrams, \$100), a wide-ranging collection of Cecil Beaton's oeuvre, the current beau monde is captured in *Photographs by Kelly Klein* (Rizzoli, \$115). *Bottega Veneta: Art of Collaboration* (Rizzoli, \$135) views fashion through the lenses of leading art photographers, from Nan Goldin to Alex Prager, and *Valentino: Mirabilia Romae* (Assouline, \$250) dives deep into the visual links between the couturier's collections and the Eternal City. —JULIE COE

A Celebration—25 Years of the Garden Conservancy (Stewart, Tabori & Chang, \$50), while *30:30 Landscape Architecture* (Phaidon Press, \$75) presents convention-defying work by 30 up-and-coming and 30 established landscape designers. Just as past style luminaries come to life in *Beaton Photographs* (Abrams, \$100), a wide-ranging collection of Cecil Beaton's oeuvre, the current beau monde is captured in *Photographs by Kelly Klein* (Rizzoli, \$115). *Bottega Veneta: Art of Collaboration* (Rizzoli, \$135) views fashion through the lenses of leading art photographers, from Nan Goldin to Alex Prager, and *Valentino: Mirabilia Romae* (Assouline, \$250) dives deep into the visual links between the couturier's collections and the Eternal City. —JULIE COE

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SAMUEL & SONS HAS LONG BEEN A PREMIER SOURCE for the finest-quality trimmings, including coveted tassels, borders, braids, fringes, and more. Interior designers and architects around the world have come to rely on the innovation, variety, and availability of the company's designs.

Meteorite is an atelier collection of visionary tiebacks characterized by unique materials that exude an ethereal radiance. Dramatic in scale but linear in form, the designs replicate the trajectory of shooting stars with festoons of feathers and orbital disks. Tieback molds with reflective surfaces, such as metals and multifaceted crystals, in juxtaposition with their fine linen-rayon skirts, create splendid tassels. From the lustrous Ellipse and crystal Aero to the sculptural Celestial Feather holdback and dramatic Solaris tieback, the Meteorite collection is composed of designs for all interiors. For more information visit samuelandsons.com.

1. Aero tassel tiebacks feature a hexagonal hand-cut crystal mold and a linen-rayon skirt.
2. Brushed-silver endcaps and waxed-cotton cord loops transform the Celestial Feather holdback.
3. Solaris is a sophisticated matte metallic tieback with an etched-metal sleeve.
4. The Ellipse tassel tieback consists of five concentric black acrylic disks.
5. The Celestial Feather holdback is composed of goose feathers in ombré shades.
6. Individually braided cords are macraméed together to create the cube knot mold in the linen Abrielle tassel tieback.

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1. The CH445 Wing chair designed by Hans J. Wegner.
2. The solid-beech frame of the Oculus chair shows the design of the backrest, which provides excellent support for the back, neck, shoulders, and head.
3. The Oculus chair sits on stainless-steel legs that are at an ideal pitch, with the front legs slightly higher than the rear legs.
4. Hans J. Wegner at work.

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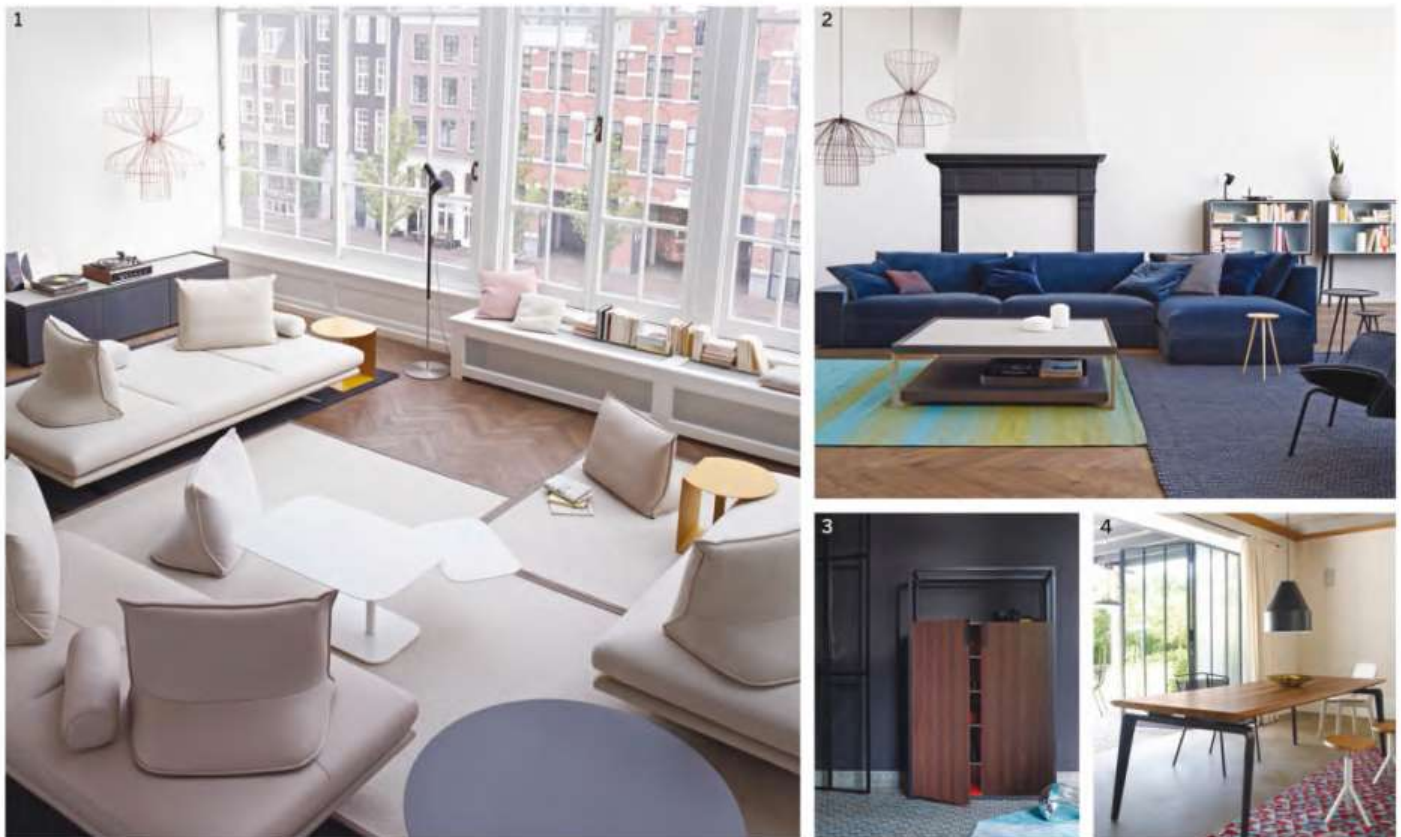
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Here, we look at four collections, each the perfect complement to many contemporary spaces. A daybed as well as a sofa, Prado by Christian Werner has a generous bench seat and free-form back cushions, weighted and equipped with a nonslip system, which can be arranged for sitting or lying down and even used on the floor. The classic yet modern Exclusif by Didier Gomez is a wide, large sofa that brings complete comfort and flawless proportions together in a way that is perfect for a modern aesthetic. Also by Gomez is Dedicato, an elegant collection of storage pieces. Ligne Roset also offers dining tables, such as the Odessa by Mauro Lipparini, a vision of natural minimalism with clean-cut shapes and dynamic lines.

1. The Prado collection consists of two different-size sofas and distinctively shaped low tables.

2. Exclusif comes in a choice of two armrest styles: a low, wide rectangular armrest and a high, narrow trapezoid.

3. Dedicato features an occasional unit, a standing storage chest finished in smoked-effect oak veneer, with red-lacquer components inside for useful organization with striking style. 4. Angled like an airplane wing, the Odessa natural-oak tabletop appears to float on the double arch of its folded-steel feet.

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Above: Designer James Carpenter's Sky Reflector-Net, inside New York City's Fulton Center transit hub.



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Left: Designer James Carpenter stands beneath the Sky Reflector-Net, an integrated artwork for Manhattan's Fulton Center transit hub that he executed in collaboration with Grimshaw Architects and Arup.

Above: The base of nearby 7 World Trade Center, a Skidmore, Owings & Merrill project for which Carpenter conceived street-level façades of perforated steel with LEDs.

GUIDING LIGHT

Bridging science and sculpture, designer James Carpenter harnesses the sun's rays to create spaces with extraordinary allure

For James Carpenter, sunlight is not only a source of illumination but also a tool for artistic expression—a medium that can be blended, edited, and concentrated to vivid effect. Equal parts artist, engineer, and designer, the Manhattan-based talent specializes in using glass, metal, and other materials to manipulate the sun's rays with the goal of uplifting buildings and public spaces. "Light is essentially information, carrying components that affect our reading of the world," he says. "I try to eke something remarkable out of that complexity, something that's right in front of us but we don't usually see."

Over the past year millions of subway riders in lower Manhattan have certainly noticed Carpenter's latest triumph: the Sky Reflector-Net, a permanent installation commissioned by the MTA Arts & Design initiative for the cylindrical ceiling of the new Fulton Center terminal. Executed in collaboration with Grimshaw Architects and Arup, the work comprises a meshlike scrim of nearly 1,000 perforated-aluminum panels that descend from a 53-foot-diameter oculus, pulling light underground while mirroring hazy images of the heavens above. It's a sight captivating enough to stop even the most harried commuters in their tracks.

Carpenter is uniquely suited for such wizardry. After studying architecture and sculpture at the Rhode Island School of Design, he helped develop new materials for Corning Glass Works before turning his attention to architectural challenges. Since 1979 his studio, James Carpenter Design Associates, has been called on by firms like Skidmore, Owings & Merrill and Foster + Partners to give projects an extra bit of magic—earning him a 2004 MacArthur genius grant along the way.

Today his endeavors range from small-scale interventions (a staircase, a curtain wall) to entire buildings. For a soon-to-be-unveiled office tower in Sydney, Carpenter designed a façade with overlapping glass panels embellished by dichroic sills that produce shifting bands of color. Under construction at the base of the St. Louis Gateway Arch, meanwhile, is a subterranean museum (conceived with Cooper Robertson) distinguished by a semicircular glass-and-steel entry that will gather and funnel sunshine into the structure. And for the Bornholm Museum in Rønne, Denmark, he is devising an addition that will include dedicated galleries for light-related art. For Carpenter it's a dream assignment: to create a showcase for work that, much like his own, truly radiates. jcdainc.com —TIM MCKEOUGH



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PUBLIC DEFENDERS

The nonprofit organization Art Production Fund brings A-list installations to the world at large

All art is a kind of innovation, but not all innovation yields art. The Manhattan-based nonprofit Art Production Fund (APF) is the rare case that achieves both. Since starting the group 15 years ago, founders Yvonne Force Villareal and Doreen Remen—plus Casey Fremont, the organization's director since 2004—have become powerful champions for public art, shepherding ambitious commissions by reigning stars. And today, more so than ever, the team has much to celebrate.

In November, APF will unveil its largest project to date: a new work by artist Ugo Rondinone realized in collaboration with the Nevada Museum of Art. Titled *Seven Magic Mountains*, the long-term installation will comprise seven monumental totems—each made with brightly colored boulders—that rise from a stretch of desert outside Las Vegas. This past summer, meanwhile, the women debuted a playful series by

Hanna Liden, who has populated lower Manhattan with bigger-than-life bagel sculptures that evoke the oeuvre of Claes Oldenburg. (“Hanna’s always thought of bagels as symbolizing this part of the world!” Villareal says.) Additionally, APF’s iconic 2005 *Prada Marfa* installation by Elmgreen & Dragset has earned its proper place in history after being granted museum status earlier this year.

Great public art has a captivating immediacy that belies how difficult it can be to bring to fruition. Projects like those that APF produces typically involve a huge amount of logistical maneuvering, and, to be frank, a huge amount of cash. Rondinone’s sculptures, intended to be on view for two years, will require upwards of \$3 million.

Clockwise from top left: Art Production Fund’s (from left) Yvonne Force Villareal, Doreen Remen, and Casey Fremont with one of the Hanna Liden bagel sculptures now on view in New York City. A rendering of the forthcoming Ugo Rondinone installation in Nevada. Elmgreen & Dragset’s *Prada Marfa* project.

That the organization has so gracefully pivoted between traditional fundraising and grants while also brokering partnerships with galleries, museums, and corporate sponsors is no small feat. And though there are glamorous perks to their jobs, such as trekking off to various art fairs and biennials, as well as attending year-round openings and parties, all three women remain staunch advocates for art’s accessibility. As Remen notes, “Art is increasingly painted as elitist—you have to have money to experience art, you have to buy these expensive tickets, you have to stand in lines. We will always believe in bringing art directly to the public.” artproductionfund.org

—THESSALY LA FORCE





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From left: Joseph Grima and Sarah Herda, co-artistic directors of the Chicago Architecture Biennial, at the fair's main site, the Chicago Cultural Center. An aerial view of the city.

RALLYING FORCES

Curatorial dynamos Joseph Grima and Sarah Herda draw the best of the global architecture field to Chicago

Over the past two decades Sarah Herda and Joseph Grima, both curators in the architectural field, have led somewhat parallel lives, their careers progressing in tandem. But this fall their paths officially converge as co-artistic directors of the inaugural Chicago Architecture Biennial (CAB), the most comprehensive exhibition on contemporary architecture ever mounted in North America, running from October 3, 2015, to January 3, 2016.

Born a world apart—she in Seattle, he in Avignon, France—the two met during the 2006 Venice Architecture Biennale. At the time, Herda had just left her nine-year post as director

of Manhattan's Storefront for Art and Architecture, a role Grima would assume shortly thereafter. He now operates his own Genoa, Italy-based design practice, Space Caviar, while Herda heads up Chicago's Graham Foundation, the U.S.'s largest architectural grant-giving organization. Through it all, the two have maintained a creative friendship. "We have extensive shared experiences," says Herda, "but independently we've both built up vast networks."

The pair will be putting their combined knowledge to inventive use at CAB. Taking over the Chicago Cultural Center, with additional programming around town, CAB will feature the work of some 100 international firms, each one developing its own project on a particular aspect of architecture, demonstrating a range of outside-the-box approaches. To coordinate them all is a logistical puzzle, but one Herda and Grima have taken to with aplomb. For them, CAB is an opportunity to not only present the global field as they see it—dizzily diverse, limitless in potential—but also do so on the biggest stage possible. "It's a chance to build a new audience," Herda says. "It's not just architects speaking to architects, but architects speaking to the public on a very public platform." chicagoarchitecturebiennial.org —IAN VOLNER



A rendering of one of the garbage-corralling booms proposed by the Ocean Cleanup, an organization founded by 21-year-old Boyan Slat (right).



WATER WORLD

Whiz kid environmentalist Boyan Slat has hatched a plan to help clean up the oceans

The planet's oceans are polluted with millions of tons of floating trash, much of it concentrated in giant slow-moving whirlpools called gyres. Purifying even one, some experts estimate, could take millennia. But Dutch wunderkind Boyan Slat, a 21-year-old engineering-school dropout, has come up with a way to do so in just a decade. His organization, the Ocean Cleanup, is devising a series of booms that would corral flotsam for extraction and eventual recycling, all the while allowing marine life to pass beneath undisturbed. After raising more than \$2 million through crowdfunding, he is now working on a prototype for an especially infamous stretch of sea: the Northern Hemisphere's Great Pacific Garbage Patch. Says Slat, "It's our duty to prevent things from getting any worse." theoceancleanup.com —JULIE COE

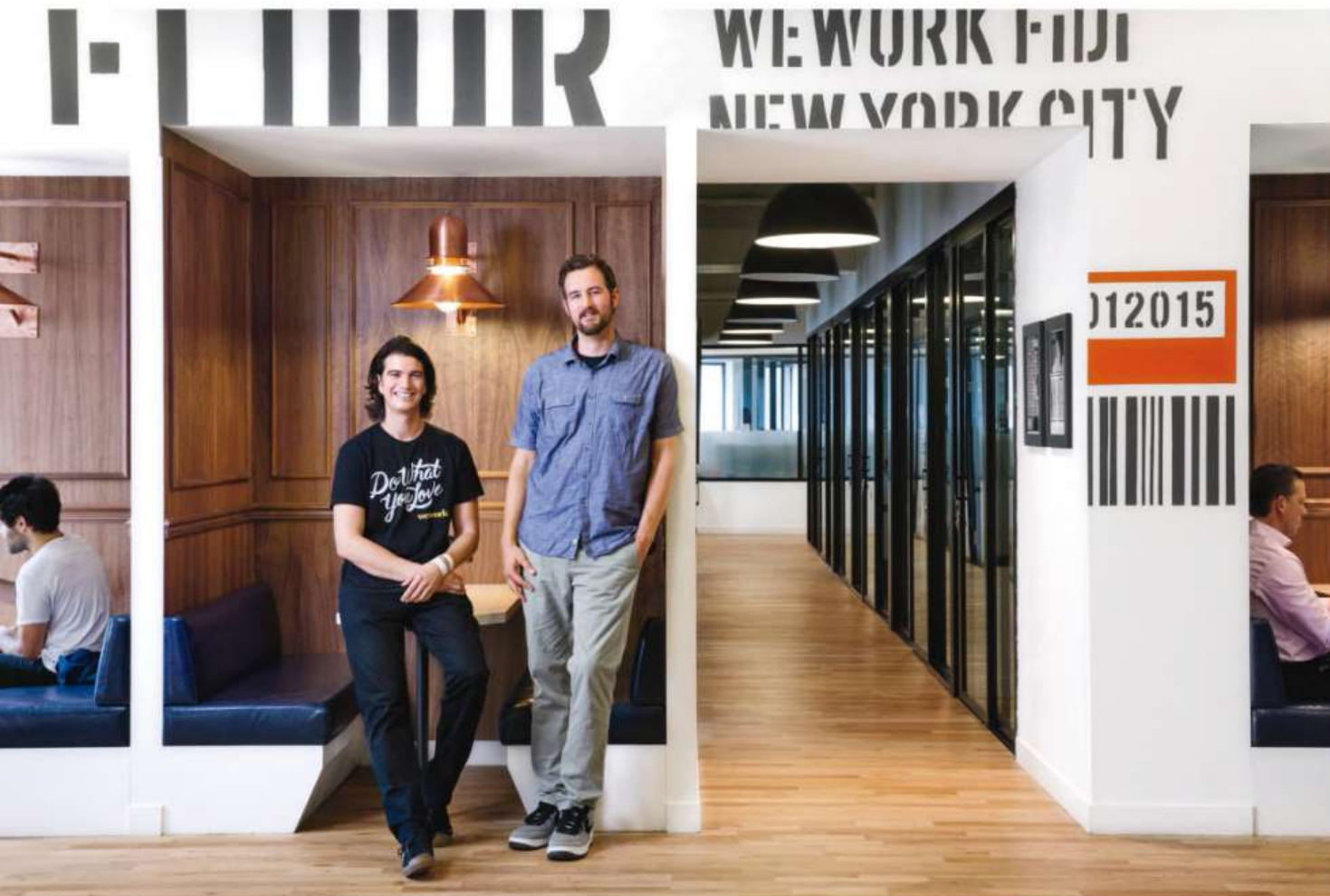
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SPIRITS OF COLLABORATION

With an eye for design and a gift for spontaneity, the shared-office empire WeWork is revolutionizing the way business gets done

Should the office of the future be a place of creative cross-pollination, where various industries mingle spontaneously, then WeWork, the five-year-old co-office empire, is well ahead of its time. Armed with entrepreneurial know-how and a commitment to collaboration, the company's founders, Adam Neumann and Miguel McKelvey, have crafted thoughtfully designed workplaces steeped in a millennial mindset. "We are challenging the traditional concept of an office—the way work is done," says Neumann, who was raised on a kibbutz in Israel. (McKelvey, similarly, grew up in a multifamily collective in Oregon.) "Real community cannot be built when there's only one group."

Welcoming a mix that includes individuals, small businesses, and

satellite teams from larger enterprises, WeWork outposts foster their own creative economies with hip, humming communal spaces that make for prime professional mating grounds. Internal research reveals that 60 percent of tenants have forged business relationships with one another. And it's not simply the free beer on tap that gives each location its positive energy. "Apart from differentiating our spaces with design, we also look for buildings that have distinctive character," says McKelvey, a former architect. "We make sure every seat is a good one."

In today's booming market for shared office spaces, no such venture has displayed more forward thinking than WeWork. Or, for that matter, more growth. After launching in 2010 with a

28,000-square-foot lease in Manhattan's SoHo neighborhood, the outfit now has 46 locations around the world. It was recently valued at \$10 billion, putting it in the same league as Pinterest, Spotify, and Dropbox.

In 2017 WeWork will complete its first structure from the ground up: a 675,000-square-foot edifice at the edge of the Brooklyn Navy Yard. More exciting still is the company's recent acquisition of Case, a consulting firm (and onetime WeWork tenant) that has developed information-modeling technology to streamline building construction. The merger promises to facilitate expansion. "Now we have the smartest people making technology just for us," Neumann says. "For a long time, Case's thinking was years ahead of us. We've caught up." wework.com —FIONA MURRAY

Above: WeWork founders Adam Neumann (left) and Miguel McKelvey in the lounge of the company's new communal-office space in Manhattan's Financial District.

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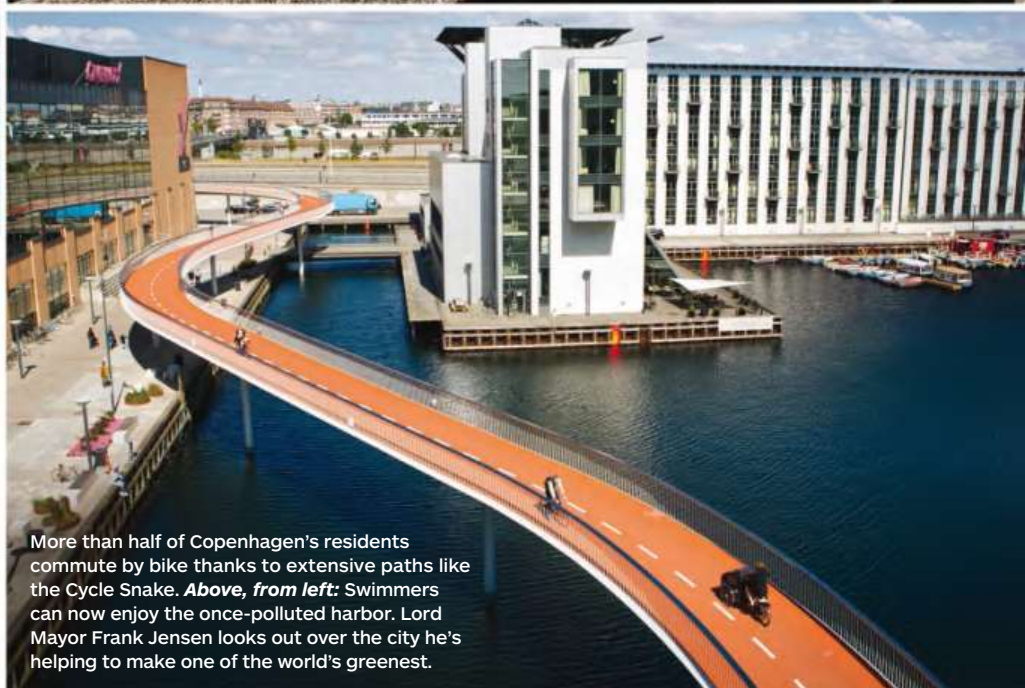


GREAT DANE

Copenhagen mayor Frank Jensen is out to prove that his city's ambitious ecological agenda can be a model for the world

When it comes to creating sustainable, environmentally responsible cities of the future, Frank Jensen, the lord mayor of Copenhagen since 2010, is a rock star. He is a leading advocate for a series of eco-savvy initiatives known as the Copenhagen Climate Plan, which includes making the city the world's first carbon-neutral capital by 2025. The bold objective is to reduce carbon emissions to half of 2005 levels, and with emissions already down more than 30 percent, the city is well on its way.

Among the efforts championed by Jensen are the building of solar cells, wind turbines, and biomass power plants to eliminate reliance on coal as well as installing LED streetlights and working with buildings to manage their energy consumption. The city is also retrofitting municipal structures to be greener, adding a high-tech waste-treatment center that converts trash into a liquid used for biogas production, and making large investments in public transportation and infrastructure for cyclists and pedestrians.



More than half of Copenhagen's residents commute by bike thanks to extensive paths like the Cycle Snake. **Above, from left:** Swimmers can now enjoy the once-polluted harbor. Lord Mayor Frank Jensen looks out over the city he's helping to make one of the world's greenest.

Every day an amazing 63 percent of Copenhagen residents commute to work or school by bicycle.

"We want to make climate-friendly actions the easy choice—it shouldn't be a chore or an ideological decision to help the environment," Jensen says. "Our goal to build a sustainable city requires involvement from citizens and partnerships with businesses in order to succeed. And it's crucial that Copenhageners feel ownership of our city's green transformation, so that more people choose to cycle, recycle, and live more sustainable lives."

Jensen has found a sympathetic ear in the design and architecture communities. "The plan is very influential and spurs innovation in our sector," says Jesper Gottlieb, a partner at Gottlieb Paludan

Architects, the Copenhagen firm that recently won the design competition for the city's new biomass power plant. "We literally see the changes on our drawing boards—changes that would be very hard to imagine without political will."

Jensen has become something of an ambassador for eco-consciousness, promoting his ideas in public presentations and in meetings with civic leaders in New York, San Francisco, and other urban centers. "I feel there is a strong commitment among mayors around the world to truly do something about this common challenge," he says. "We need to go from great solutions locally to great advances globally. While the nation-states are failing to take on climate change, cities have the power to act." —NATALIA RACHLIN



Michael Amini

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Above: A healing garden designed by Mikyoung Kim (left) for the Ann & Robert H. Lurie Children's Hospital in Chicago.

ART AND SOUL

Landscape architect Mikyoung Kim conjures joyful, restorative environments that captivate with light, wind, and sound

Sensory overload is a phrase you're unlikely to hear from Mikyoung Kim. Experimenting with touch, sight, and sound, the Boston-based landscape architect has built her name creating immersive environments—from backyard oases to waterfront redevelopments—that spark curiosity and contemplation.

Her so-called hospital healing gardens, for example, incorporate interactive objects like log benches that play soothing water sounds and LEDs that project abstract displays reminiscent of tidal movements, providing an engaging place to decompress. Currently her studio, Mikyoung Kim Design, is working on its largest such job to date: a series of forthcoming gardens at Boston Children's Hospital.

Kim credits her imaginative approach to her past as a performer. A classically trained musician, she was set on becoming a pianist until tendinitis forced her to switch paths. "I had to find a new way to communicate creatively," she says.

One of her firm's latest undertakings involves transforming a Boston plaza into a real-time wind-velocity diagram, filling the space with 45 weather-vane-topped steel columns that emit light of different colors depending on the intensity of local gusts. For a thoroughfare in Chapel Hill, North Carolina, meanwhile, Kim devised a sculpture that, inspired by lungs, "exhales" storm-water runoff as a cool mist. While Kim's projects may share an underlying aim, no two are ever alike. "I always want to explore new territory," she says. "My goal is to make everyone feel like a child again." *myk-d.com* —**ALYSSA BIRD**



VIEWFINDER

Adapting virtual-reality technology, the pioneering production company Vrse.works is conceiving a whole new way to tell stories

With the proliferation of virtual-reality (VR) headsets, technology that once seemed like the stuff of science fiction is now available to the masses, with applications ranging from fantasy gaming to real-estate modeling. And yet virtual reality as an art form remains uncharted territory, the question being how to utilize the medium's unique immediacy for cultural enrichment.

Leading the charge is the production company Vrse.works, launched in January by award-winning filmmakers Chris Milk and Patrick Milling Smith. To develop a new genre of 3-D storytelling, the two assembled a group of fellow creators to experiment in VR-based narrative using the firm's ever-evolving arsenal of custom-made cameras and microphone systems. The resulting content—from a collaboration with the artist JR to a horror short—is all experienceable on a headset using the Vrse app.

Perhaps the most powerful venture by Vrse.works comes from a partnership with the United Nations that puts users in the shoes of a Syrian refugee and an Ebola survivor in Liberia, among others. "Once you feel yourself at these places and watch these human stories unfold, you can't help but be profoundly changed," Smith says. "You could never achieve that with 2-D documentary." As Milk says of VR, "It is the ultimate empathy machine." *vrse.works* —**SAM COCHRAN**

From top: An image of a Syrian refugee camp from a Vrse.works virtual-reality film created with the U.N. The founders of Vrse.works, Chris Milk (left) and Patrick Milling Smith.



CLOCKWISE FROM TOP RIGHT: COURTESY OF VRSE WORKS; JESS MCKINLEY; TREVOR TONDRO; CHRISTOPHER BAKER; HEDRICH BLESSING

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TRUE GRIT

Constantly experimenting with styles and materials, furnituremaker Max Lamb teases something incredible out of everything he touches

Designer Max Lamb is a man on a quest. Known for furniture that is as much about process and place as finished product, the London-based maker has dedicated more than a decade to exploring the potential of earthy materials like copper, iron, and marble. At a time when the design field is increasingly dominated by technology, Lamb can often be found getting his hands dirty, working in his home studio if not some remote locale. He has carved granite chairs out of discarded boulders at a Chinese quarry, making minimal cuts to preserve the integrity of the stone. He has cast pewter tables directly in the sand at beaches in Cornwall, England. And he has even engineered a totally new substance he calls Marmoreal, a fresh spin on terrazzo that he realized for the London design think tank Dzek.

Lamb's concept-driven work has garnered quite a following in recent years, so much so that he admits to feeling overwhelmed by the pressure to meet demand. Nevertheless he insists on remaining a one-man show, collaborating with others only on a project-by-project basis. "It's been my goal not to grow," he says. "I don't want to run a massive studio."

The breadth of his output was on full display in Milan this past April during the Salone del Mobile fair. For a satellite exhibition titled "Exercises in Seating," Lamb presented 41 different chairs he's made since 2006, when he graduated from London's Royal College of Art. From a voluptuous but lightweight rubber-coated-plastic design to a lean perch constructed from three plates of aluminum, the mix reads not as disparate creations but rather as one continuous spectrum. Next up, Lamb hopes to develop a range of steel works at a forge in Sheffield, England. "It's a very closed operation," he notes. "You can't just turn up and ask them to squeeze you in between making 30-ton billets." If all goes

according to plan, the designer will unveil a group of massive pieces—the smallest would weigh an estimated 660

pounds—at New York's Johnson Trading Gallery later this fall. "I'm not in full control, which is a testament to where my practice is right now. Being slightly out of control is quite exciting." maxlamb.org —NATALIA RACHLIN

From top: Max Lamb at his London home studio. A vignette from the designer's Milan exhibition, "Exercises in Seating," this past April. His Nanocrystalline Copper chair, 2014. A 2015 anodized-aluminum chair. Pewter stool, 2014. A table made out of Marmoreal, a terrazzo-like material Lamb devised for Dzek.



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From top: Architects Lucía Cano and José Selgas of SelgasCano at their 2015 Serpentine Pavilion in London. A view of the colorful plastic structure. The El "B" performance venue the firm designed in Cartagena, Spain. SelgasCano's Madrid headquarters.



UNCOMMON VISION

Color-happy and wildly inventive, the rising-star architecture firm SelgasCano ushers in a sophisticated new age of play

Whimsy is a woefully underrated thing in an architectural era obsessed with sharp angles and strong cantilevers. Which is why the work of José Selgas and Lucía Cano, the husband-and-wife founders of the Madrid-based architecture firm SelgasCano, is so refreshing. Distinguished by punchy palettes and gentle curves, their projects marry rare exuberance with a rigorous investigation into cutting-edge materials.

For this year's Serpentine Pavilion, the celebrated annual architectural commission in London's Kensington Gardens, SelgasCano designed a vibrant, sinuous structure that brings to mind a stained-glass caterpillar. But while the pavilion (which remains up through October) derives its form from nature, it is also brazenly artificial, made of ETFE, one of the many types of high-tech plastic SelgasCano has adopted as a building material. Such paradoxes pervade the couple's work, as the architects experiment with new ways to do more with less and challenge the conventions of eco-friendliness. Compared with natural products, Selgas says, synthetic ones often use "less energy to fabricate and install, which in the end is the best thing you can do for nature."

Established in 1998, the firm became a sensation thanks to a string of hit projects in Spain—from a surreal Mérida skate park to a Cartagena convention center clad in opalescent extruded plastic. Selgas and Cano's most admired building may just be their own headquarters, a tubelike horizontal edifice embedded in the ground so that the surrounding forest floor is at the eye level of those inside. Last year they completed a no-less-imaginative workplace for Second Home, a London collective office space where curvaceous pods of clear acrylic are filled with plants, as if taking the idea of growing a business literally.

Though self-described homebodies, with two children, the in-demand couple has still managed to teach at the Massachusetts Institute of Technology, where Selgas collaborated with students on a community center in Kenya that was built out of swooping corrugated metal and humble scaffolding. And they will be making regular trips to Los Angeles to design a 60,000-square-foot campus for Second Home. The architects, who are ardent environmentalists, hope to forgo air-conditioning at the facility. Selgas admits it's a risk, given the local heat. But so is much of their architecture. "The risk," he says, "is the point."

selgascano.net —FRED A. BERNSTEIN

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Alfred Thompson Bricher (1837–1908) *Calm Inlet*, oil on canvas, 18^{1/8} x 39^{1/16} inches, monogrammed lower right: ATBRICHER

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EXHIBITIONS



URBANE LEGEND

Spotlighted in a Manhattan exhibition, Angelo Donghia's dashing designs from the 1970s and '80s continue to seduce

Ralph Lauren admits he was a trifle surprised when he and his wife, Ricky, moved into their freshly remodeled Fifth Avenue duplex in 1979. Angelo Donghia, America's hottest designer, had scraped the prewar envelope to the bone, leaving behind only naked herringbone parquet and floor-hugging white sofas, with not a single work of art or molding to relieve the unadorned walls.

"We were taken aback because I was trying to break new ground, and Angelo didn't really do that kind of thing," the fashion powerhouse says. "But he took a sophisticated New York apartment and turned it into an uptown loft. After long days filled with color and patterns, it was like coming home to a beautiful white oasis."



Ricky and Ralph Lauren's Fifth Avenue duplex in 1980, as decorated by Angelo Donghia, who is the subject of a retrospective at the New York School of Interior Design. **Above:** Donghia at his Manhattan townhouse in 1983. **Left:** A '50s watercolor from Donghia's student days.



The dapper Donghia (1935–1985) was more than just a decorator: He was a style colossus, thanks to both his protean talent and his pioneering creative diversification, which lives on in the company bearing his name. This fall, "Angelo Donghia: Design Superstar," a retrospective at the New York School of Interior Design, investigates not only how the entrepreneurial aesthete shaped rakishly sensual rooms for Halston, Diana Ross, and Liza Minnelli but also how he and his team created line after line of products, from overstuffed sofas offered

through to-the-trade showrooms to shirts and ties sold at Bloomingdale's.

"I'm a gambler," Donghia told journalist Barbaralee Diamonstein-Spielvogel in 1981. "What's the worst that could happen? I'd fall on my tail, and I'd get up again." His first major mass-market furniture collection, unveiled in 1977, indeed flopped—not enough personal oversight, he claimed—but his 1974 Window Pane bedding for J. P. Stevens brought in more than \$8 million.

As those popular plaid sheets hinted, along with the gray flannel upholstery that

FROM TOP: BILLY CUNNINGHAM;
ANGELO DONGHIA, COURTESY OF
DONGHIA; JAIME ARDILES-ARCE



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EXHIBITIONS



Clockwise from above: Metallics burnish a Donghia-designed Palm Beach, Florida, home, 1985. A sketch for the Metropolitan Opera Club, the 1966 New York project that made Donghia a star. His Key West living room, 1977. The Cantilever armchair, conceived in the early '80s.

became one of his signatures, Donghia was a tailor's son, raised among the steel mills of western Pennsylvania. Trips to Pittsburgh introduced him to a sophisticated world through the inventive window displays and room settings at Kaufmann's, a department store whose owner, Edgar J. Kaufmann Sr., commissioned the Frank Lloyd Wright masterpiece Fallingwater.

Smitten, the teenage Donghia headed to New York's Parsons School of Design, graduating in 1958 and landing a sales job with Yale R. Burge, a carriage-trade purveyor of Continental antiques. The ambitious young man cannily made himself indispensable and soon became Burge's business partner. After Burge's death in 1972, Donghia the empire was born.

"Most people, especially the younger generation, aren't aware there was a man behind the firm," says Chuck Chewning, Donghia's current creative director. "Or that he saw design as a business, believing decorators didn't know how to capitalize on money-making opportunities."

As Donghia once opined, "I do nothing for nothing." Socializing with clients was discouraged because it muddled the



professional waters—"You would not go out and have cocktails with your doctor," he said—and bread-and-butter decorating projects were eschewed in favor of ka-ching commissions such as PepsiCo's worldwide headquarters. "I would like to help everyone," the designer noted, "but I have a lot of people working for me, and I have my own survival to think about."

Donghia didn't just survive; he flourished. His 1966 decor for Lincoln Center's Metropolitan Opera Club—silver ceiling, glossy brown walls, stools touched with Lucite—wowed its tuxedoed members and made national news. A couple of years later he opened & Vice Versa, a showroom of effervescent fabrics that played a part in his early pattern-on-pattern interiors. Plus-size seating with arms up to ten

inches wide followed, starting a craze. (One newspaper headline crowed, "He Stays Slim, but His Furniture Gets Fatter.") Donghia even helped make Key West hip, becoming one of the Florida island's most prominent seasonal residents.

By the time Donghia died, an early casualty of the AIDS epidemic, his aesthetic had grown so spare that he called it "throwaway design." Yet, as tastemaker Albert Hadley told the Laurens upon visiting their less-is-more duplex, "My advice to you is to touch nothing—it's perfect as it is." And, with only a few sympathetic alterations, so they have. "It was such a gift," Ralph Lauren says. "After all these years, it's still our home, filled with the spirit that Angelo helped create." *Exhibition runs from Sept. 17 to Dec. 5; nysid.edu* —MITCHELL OWENS

CLOCKWISE FROM TOP LEFT: JAIME ARDILES-ARCE; ANGELO DONGHIA, COURTESY OF DONGHIA; ANGELO DONGHIA; COURTESY OF DONGHIA



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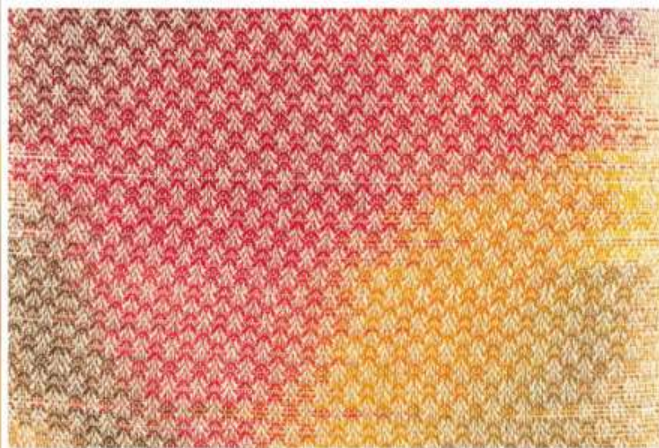
MIX MASTERS

Husband-and-wife team Mark Barrow and Sarah Parke combine weaving and painting in works of stunning intricacy

Mark Barrow first made a splash in the art world several years ago with his abstract paintings on Belgian-linen canvases, meticulously applying tiny stipples along the pattern of the weave. For the New York City artist, the intricately composed works represented a “conceptual merging of figure and ground,” as he puts it, and they set him on a creative course where artisanal craft, mathematics, color theory, optical perception, and modernist abstraction all mesmerizingly converge.

Joining Barrow in these experimentations is his wife, textile designer Sarah Parke, whom he met when they were both studying at the Rhode Island School of Design. For a time she just supplied him with simple fabrics—made using a handloom in their Queens studio—that he utilized for his paintings. But pretty soon they were working as full-on collaborators. “We realized we were spending countless hours basically doing the same thing in different fields,” Barrow says.

Together they devised a series of works rooted in the CMYK (cyan-magenta-yellow-black) four-color printing process and RGB color model of mixing red, green, and blue to produce different hues. Based on compositions Barrow designs on a computer, Parke weaves textiles using carefully calibrated ratios of colored yarns. Barrow, in turn, adds precisely placed white or black acrylic dots, amplifying aspects of the fabrics’



Artists Sarah Parke and Mark Barrow are pictured in their Queens, New York, studio with a loom used in their collaborations. A selection of the couple's recent works is on view at Manhattan's Elizabeth Dee gallery (elizabethdee.com). Shown clockwise from top are *Reweave 3.2*, *Reweave 1*, and *Swipe 2*.

pattern while negating others. His Braille-like embellishments blend with the underlying strands, forming dizzying matrices that coalesce into larger abstract patterns when one steps back.

The duo's signature melding of handicraft and abstract painting has earned them spots in top museums as well as representation by Milan's Galleria Zero, Paris's Almine Rech, and Manhattan's Elizabeth Dee gallery, where their latest show runs through October 24. Among the couple's new creations are a series of “Reweaves,” which start with Barrow painting swaths of dye on linen fabrics that Parke then unstitches and weaves again, resulting in unpredictable works that feature apparitional echoes of the original paintings. “Our process was getting so tight and controlled, and this was a way to loosen up a bit,” notes Parke.

They've also been expanding their practice, incorporating textiles into folding screens and creating RGB-based window installations (one covers the gallery's glass façade) made with hand-applied half-inch colored film squares. “It's like a mix of weaving, painting, pixels, and stained glass,” Barrow says. “We've established a working language, and we're looking to explore every little part of it to the fullest.” —MICHAEL SLENSKE



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GOOD WORKS



From top: Reaction's Exo shelters being field-tested in Texas. A digital lock secures the unit's door. The Exo can be equipped with desks to create a mobile office. A family in Iraq watches TV inside a Better Shelter dwelling, developed by IKEA's Housing for All Foundation. Composed of polyolefin-foam panels, the structure packs flat. Better Shelters at a Somali refugee camp in Ethiopia.



GIVING SHELTER

Designers are crafting inventive housing for the millions of people left homeless by war and natural disasters

When a major earthquake rocked Nepal in April, it leveled entire villages, killing more than 9,000 people and destroying over 500,000 homes. It was just the latest in a series of natural disasters that have left millions homeless. In addition, vast numbers of people have been displaced by conflict and persecution—almost 60 million at the end of 2014, according to the United Nations High Commissioner for Refugees (UNHCR), the largest figure since World War II. Faced with these global humanitarian crises, a growing number of architects and designers are helping to address the need for emergency shelter.

Japanese architect Shigeru Ban (shigerubanarchitects.com), last year's Pritzker Prize winner, is the biggest-name talent focusing on the problem. For two decades he and his Voluntary Architects' Network have been traveling to disaster sites to create housing for victims. "I believe that architects should use their skills to improve society," says Ban, who went to Nepal shortly after the earthquake. He and his team developed interim shelters made with a framework of his signature paper tubes clad in tenting and plastic. They have since devised a more durable shelter whose modular wood wall frames can initially be covered with plastic and gradually filled in with reclaimed brick rubble. Ban is also working on prefab housing that utilizes fiberglass-reinforced plastic panels. He envisions building a plant to supply these components to victims of future disasters.

Another veteran in this arena is Pakistani architect Yasmeen Lari (heritagefoundationpak.org), who has spent much of the past decade

teaching flood and earthquake survivors in her country how to build sturdy, sustainable homes using vernacular techniques. "I'm working with people who have nothing, literally, on buildings that can withstand flooding and earthquakes,"



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GOOD WORKS



From top: A rendering of housing designed by Pritzker Prize winner Shigeru Ban for victims of the Nepal earthquake. The structures' wood-framed walls can be filled with salvaged brick. Emergency Floor panels, which fit over pallets, help protect against cold and diseases. Designers Scott Austin Key (left) and Sam Brisendine in a shelter outfitted with the modular tiles.



she says. Lari's latest design, for those affected by the 2011 floods in Pakistan's Sindh province, employs lime-stabilized mud walls and a bamboo roof to create what she calls "a clay fortress" at almost no cost. More than 40,000 of these dwellings—which will be spotlighted at the Chicago Architecture Biennial this fall—have been built in 1,600 Pakistani villages.

Taking a different approach is IKEA's Housing for All Foundation, which teamed with the UNHCR and a group of Swedish designers to produce what they've dubbed the Better Shelter (bettershelter.org), a tent replacement. Composed of a lightweight-steel frame covered by polyolefin-foam panels with vents for light and air, the structure packs flat and can be assembled in several hours. "Our idea was to provide more dignity and better protection from the elements," says Johan Karlsson, Better Shelter's head of business development. At 188 square feet, each habitat accommodates up to five people and has a photovoltaic system that powers an LED light and can charge cell-phones. After production of the units—which cost about \$1,200 each—started this spring, 50 went to Nepal to serve as Doctors Without Borders clinics, and the UNHCR has placed an order for 10,000.

The Austin, Texas-based company Reaction, meanwhile, has devised a cutting-edge shelter it calls Exo (reactionhousing.com). The 72-square-foot structures, which are made of recyclable composite, come with two or four beds, interior lights, LED displays, ventilation fans, and digitally locking doors. There's also an option with two desks to create a mobile office. The units—which attach to a separate base—are stackable, enabling large numbers of them to be easily transported. Reaction founder Michael McDaniel began developing the Exo ten years ago because, he says, "I found our response to Hurricane Katrina appalling." The price, about \$12,000 each, is not insignificant, but McDaniel notes that the comfort and security are a step above those of basic shelters. Indeed, Exo is attracting interest from corporate buyers considering them for remote job sites or events.

Another project in its early stages is that of recent Rice University School of Architecture grads Scott Austin Key and Sam Brisendine, who started Good Works Studio in Houston to address a key concern with most tented shelters: the lack of a floor. "If you live on the ground, you're at risk for parasitic infections, waterborne illnesses, and hypothermia," Key says. The pair conceived Emergency Floor (emergencyfloor.com), a system of interlocking plastic tiles originally designed to sit atop shipping pallets. But they plan to test a new version that works with sandbags in Iraq and Nepal early next year. "Get people off the ground," Key says, "and you're doing something really good." —TIM MCKEOUGH

FROM TOP: COURTESY OF SHIGERU BAN ARCHITECTS (2); COURTESY OF EMERGENCY FLOOR (2)

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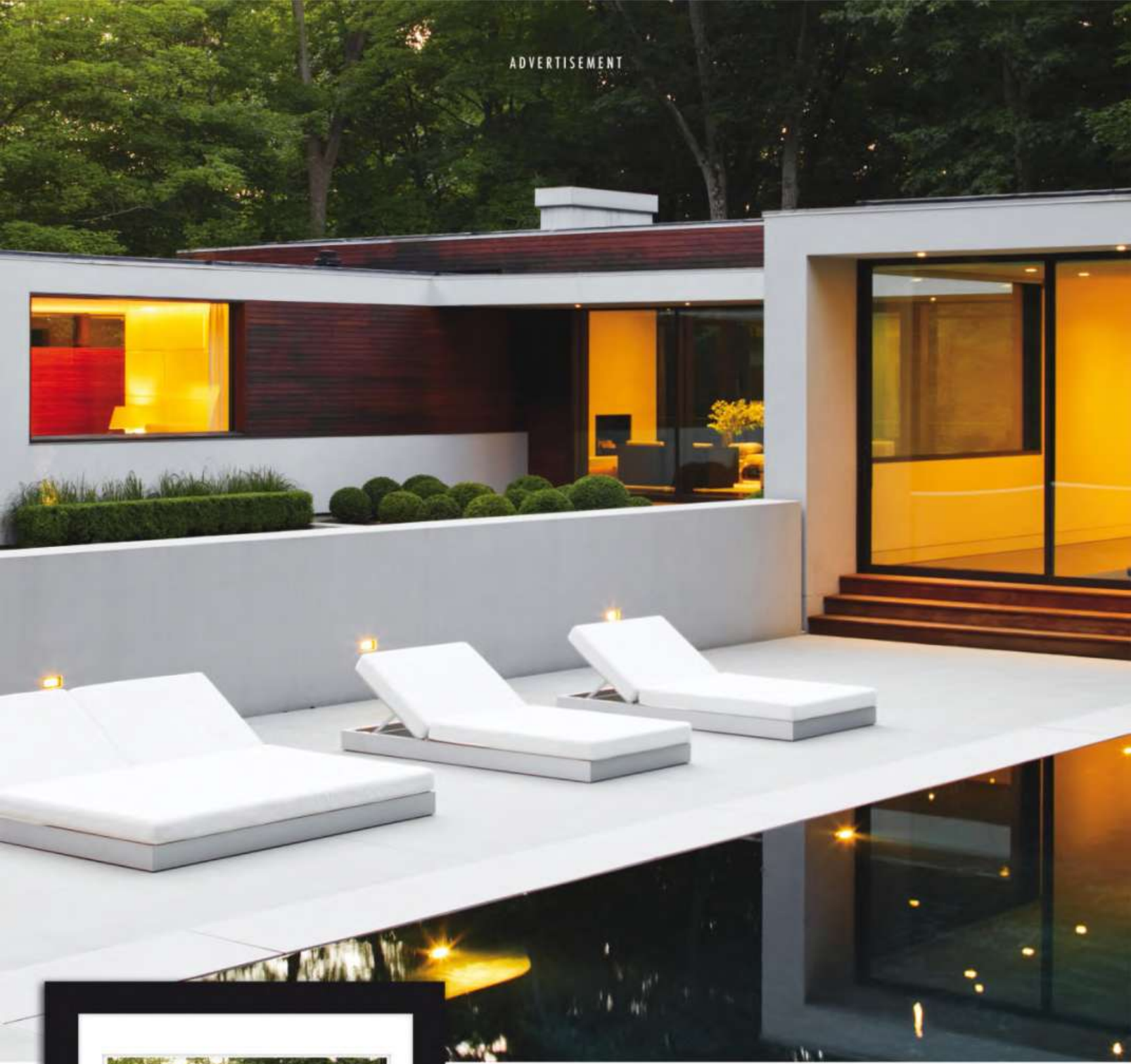
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MAKING WAVES

Sparked by the booming tech industry, a newly energized art scene and cutting-edge architecture add to San Francisco's abundant charms

San Francisco has always been a magnet for pioneers—from Gold Rush fortune seekers to free-loving hippies to farm-to-table foodies, from gay-rights activists to tech geniuses. There's a progressive, entrepreneurial spirit here that's infectious. "If you're interested in ideas and innovations, San Francisco is the Renaissance Florence of our time," says hometown booster Trevor Traina, founder of IfOnly, which sells rare experiences to benefit charities.

The legendarily scenic city is now in the midst of what many are calling a new Gold Rush, and hopefuls from around the world are arriving here

looking to strike it rich with a start-up or a hot venture-capital fund. Meanwhile, those who have already hit it big are bringing ideas, energy, and financial resources to the cultural landscape, helping to ignite dynamic new projects in art, design, and architecture.

"San Francisco has some really amazing contemporary architecture now," Traina says, citing the Renzo Piano–designed **California Academy of Sciences** and Herzog & de Meuron's **de Young** art museum, both built in the past decade. And when it debuts in 2018, the Salesforce Tower, by Pelli Clarke Pelli Architects, will be the tallest building on the West Coast. Next up, however, is the



Clockwise from left: San Francisco's Golden Gate Bridge reaches north from the city to the Marin Headlands. A rendering of the San Francisco Museum of Modern Art's expansion by architecture firm Snøhetta. A steep stretch of California Street.

much-anticipated spring 2016 reopening of the San Francisco Museum of Modern Art, featuring a ten-story, 235,000-square-foot addition by the architecture firm Snøhetta. The renovation will more than double the amount of space to display art, including the newly loaned 1,100-piece collection of Gap cofounders Doris Fisher and her late husband, Donald. "SFMOMA is doing two things simultaneously," says AD100 designer Steven Volpe, who co-owns **Hedge**

CLOCKWISE FROM LEFT: ERIN KUNKEL; MIR AND SNØHETTA / COURTESY OF SFMOMA; ALANNA HALE



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Gallery in North Beach. “It’s adding a very serious piece of architecture to the city as well as positioning itself as an important institution.”

San Francisco’s increasingly sophisticated contemporary art scene now boasts a true destination fair, FOG Design+Art, held in January at the Fort Mason Center—drawing influential residents like designer Yves Béhar, philanthropist Vanessa Getty, and film producer Todd Traina (Trevor’s brother). Major galleries from other cities are eagerly signing up to exhibit. “Given the prominence of the Bay Area tech

community, the desire to participate is extraordinary,” says Jessica Silverman, a top local gallerist who is on the fair’s dealer committee. “It’s attracting great collectors and curators.”

SoMa, the area south of Market Street—the formerly industrial neighborhood where SFMOMA and its compatriot, the **Yerba Buena Center for the Arts**, are situated—is a big tech hub, with Uber, Square, Pinterest, and others headquartered there. Many of the

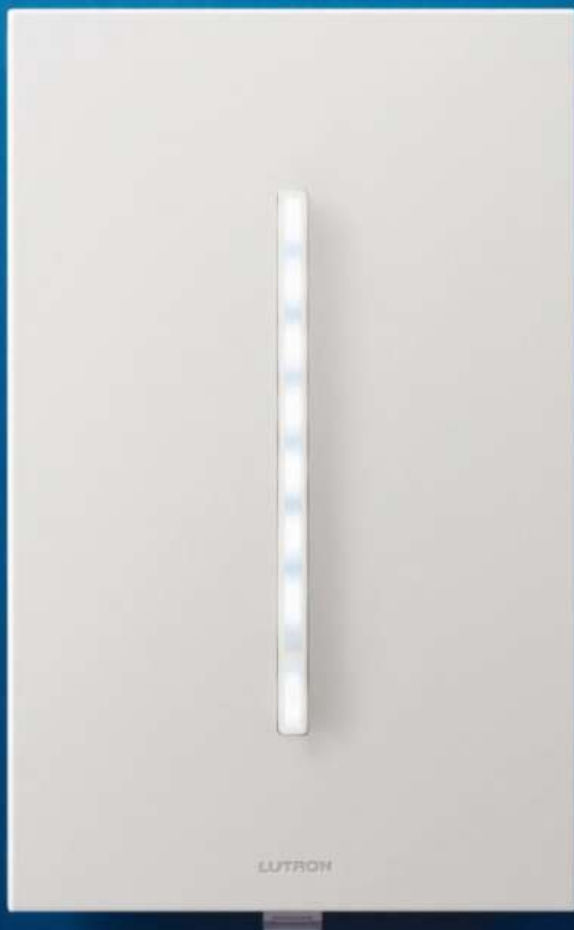
Clockwise from top left: The Cavalier, Hotel Zetta’s popular gastropub. Artist Leo Villareal’s Bay Lights installation on the Bay Bridge will become permanent starting in early 2016. Essential reading at William Stout Architectural Books. The design shop March offers smart housewares and kitchen accessories. Family-style dining at the Progress.

firms’ employees live nearby and frequent hot spots like **Hotel Zetta’s the Cavalier**, a gastropub designed by decorator Ken Fulk, with a private backroom called Marianne’s (after 1960s icon Marianne Faithfull).

But start-up strongholds aren’t the only places to feel the impact of the city’s changing profile. Jackson Square, a treelined neighborhood near the Financial District, was one of the few areas left intact after the 1906

CLOCKWISE FROM TOP LEFT: CESAR RUBIO; JAMES EWING; COURTESY OF WILLIAM STOUT ARCHITECTURAL BOOKS; ALANNA HALE (2)

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earthquake. Until recently, its blocks were populated mainly by appointment-only antiques shops. But hip retailers like **Isabel Marant** are moving in alongside stalwarts such as Trevor Traina's favorite shop, **William Stout Architectural Books**. Adding further luster to the area are the chic adjoining restaurants **Cotogna** and **Quince**—both owned by Lindsay and Michael Tusk—which offer fresh seasonal takes on Italian and California cuisines, respectively.

Also in Jackson Square is **the Battery**, a private club where Fulk serves as creative director. San Francisco's answer to Soho House, the Battery is wildly popular with the tech and finance crowds and comprises restaurants, a bar, and a hotel (nonmembers can easily book a room and have full access). "Any time friends come to visit, they want to stay there," says art adviser Sabrina Buell.



"The rooms are the most stylish in the city." And nearby are two prized institutions, the bookstore **City Lights** and the storied bar **Tosca Cafe**, which makes a mean Negroni. Tosca was recently taken over by celebrated chef April Bloomfield, who added a modern Italian menu featuring inventive pastas and plenty of pork-fat-fried potatoes.

There's also good reason to head to the gritty but gentrifying Tenderloin district. Not only has Silverman's **Jessica Silverman Gallery** set up shop there, but eminent chefs Daniel Patterson and Roy Choi are moving in, too, launching a healthy fast-food restaurant called **Locol**. Several blocks away, on Post Street, interior designer Jay Jeffers has his studio and refined retail space, **Cavalier**, while event planner Stanlee Gatti is building a gourmet food market and the owners of the New American standout **Spruce** are opening an atmospheric boîte.

Indeed, the number of first-rate restaurants in San Francisco is borderline daunting. "When you come here, the question is, Where are we going to eat?" says Anthony Meier, whose Pacific Heights gallery, **Anthony Meier Fine Arts**, is a must-stop for visiting collectors. At the top of his list is Melissa Perello's **Octavia**, which is making its mark with dishes like chilled squid-ink noodles with bottarga, lemon oil, and fennel.

Foodies unanimously praise **the Progress**, an innovative family-style



From top: The Renzo Piano-designed California Academy of Sciences building in Golden Gate Park is crowned by a green roof. Chef April Bloomfield at Tosca Cafe, the longtime San Francisco favorite she recently took over. The elegantly spare dining room at Octavia. Bud vases and tableware at Heath Ceramics.

Beauty + Craft

Design Masters Auction *New York, 15 December 2015*

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*Important sofa, from the Robert R.
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From top: Lazy Bear, a restaurant that uses a ticketing system instead of reservations. The home goods emporium Hudson Grace.



restaurant by husband-and-wife team Stuart Brioza and Nicole Krasinski, who also own the acclaimed **State Bird Provisions**. And the 40-seat Mission-district upstart **Lazy Bear** is earning raves for fare like country ham in charred onion broth and rhubarb with chamomile and pink peppercorns, though instead of making reservations, guests buy advance tickets online for a place at the communal tables. Just a brief stroll away is **Bar Tartine**, whose creative chefs forage, ferment, and dehydrate any ingredient not nailed down. “They do Eastern European-inspired food in the most insanely creative and unexpected ways,” Buell says. And Bar Tartine’s sister business, **Tartine Bakery**, still draws crowds for its fragrant morning buns.

Nor is the city short on excellent design stores, among them **Heath Ceramics’** shop/warehouse/factory on 18th Street. Three other stellar examples can be found in the Pacific Heights neighborhood, along a lovely stretch of Sacramento Street, a four-block walk from the Presidio. At **Hudson Grace**, the emphasis is on casual California living, with handsome earthenware, rustic

serving boards, and gourmet treats. **March** sells everything from Aga ranges to Billy Cotton flatware to John Pawson ceramics. “It’s great for hand-thrown pottery, must-have textiles, and all the gadgets you never knew you needed,” Fulk says. Next door is the West Coast outpost of the Manhattan design shop **the Future Perfect**, offering cutting-edge furniture and lighting from designers like Autoban, Piet Hein Eek, and Lindsey Adelman. A few streets away is the old-school **Hotel Drisco**, where interior designer Ann Getty sends friends for the night if her guest rooms are full.

And these days, that’s the case more often than not, as travelers want to experience for themselves how this treasured American city is growing in influence. “Like London or Hong Kong, but at a fraction of their size, San Francisco is one of those international cities with a real reputation and desirability. That,” Traina says, “is what makes it so interesting.” —EMILY HOLT

SAN FRANCISCO DETAILS

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55 Music Concourse Dr.;
415-379-8000; calacademy.org.

De Young 50 Hagiwara
Tea Garden Dr.; 415-750-3600;
deyoung.famsf.org.

Yerba Buena Center for the Arts 701
Mission St.; 415-978-2700; ybca.org.

SHOPS AND GALLERIES

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1969 California St.; 415-351-1400;
anthonymeierfinearts.com.

Cavalier 1035 Post St.;
415-440-7300; cavaliergoods.com.

City Lights 261 Columbus Ave.;
415-362-8193; citylights.com.

The Future Perfect
3085 Sacramento St.; 415-932-6508;
thefutureperfect.com.

Heath Ceramics 2900 18th St.;
415-361-5552; heathceramics.com.

Hedge Gallery 501 Pacific Ave.;
415-433-2233; hedgegallery.com.

Hudson Grace 3350 Sacramento St.;
415-440-7400; hudsongracesf.com.

Isabel Marant 455 Jackson St.;
415-781-0113; isabelmarant.com.

Jessica Silverman Gallery
488 Ellis St.; 415-255-9508;
jessicasilvermangallery.com.

March 3075 Sacramento St.;
415-931-7433; marchsf.com.

William Stout Architectural Books
804 Montgomery St.;
415-391-6757; stoutbooks.com.

RESTAURANTS

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415-487-1600; bartartine.com.

The Cavalier 360 Jessie St.;
415-321-6000; thecavaliersf.com.

Cotogna 490 Pacific Ave.;
415-775-8508; cotognasf.com.

Lazy Bear 3416 19th St.;
415-874-9921; lazybearsf.com.

Octavia 1701 Octavia St.;
415-408-7507; octavia-sf.com.

The Progress 1525 Fillmore St.;
415-673-1294; theprogress-sf.com.

Quince 470 Pacific Ave.; 415-775-
8500; quincerestaurant.com.

Spruce 3640 Sacramento St.;
415-931-5100; sprucesf.com.

State Bird Provisions 1529 Fillmore
St.; 415-795-1272; statebirdsf.com.

Tartine Bakery 600 Guerrero St.;
415-487-2600; tartinebakery.com.

Tosca Cafe 242 Columbus Ave.;
415-986-9651; toscacafesf.com.

HOTELS

The Battery 717 Battery St.;
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Hotel Drisco 2901 Pacific Ave.;
415-346-2880; rooms from
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**Volterra, Italy**

In the 17th century a nobleman in want of a lavish retreat enlisted the Florentine architect Gherardo Silvani to craft this three-story villa, situated on a 20-acre hilltop parcel overlooking the Tuscan countryside. The residence fell into ruin and was eventually abandoned, but in the 1960s, it caught the eye of Franco Cristaldi, the movie producer now best known for 1988's *Cinema Paradiso*. He bought and refurbished the estate, adding a pool complex and updating a pair of guesthouses,

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Olympia Fields, Illinois

Architect H. P. Davis "Deever" Rockwell, a protégé of Mies van der Rohe's, devised this Chicago-area home for his own family in 1964. One look at the place and his mentor's influence is clear: Half-dug into a woodland bluff, the two-story glass-and-concrete building evokes International Style icons. But Rockwell distinguished himself through a number of striking details, including a forecourt paved with the same kind of river pebbles embedded in the interior's terrazzo floors. The architect lived here until 2006, when the 2.5-acre estate was sold to the current owners. Though the house has since been renovated, its layout remains true to the original floor plan. **CONTACT:** Baird & Warner, 847-277-8965



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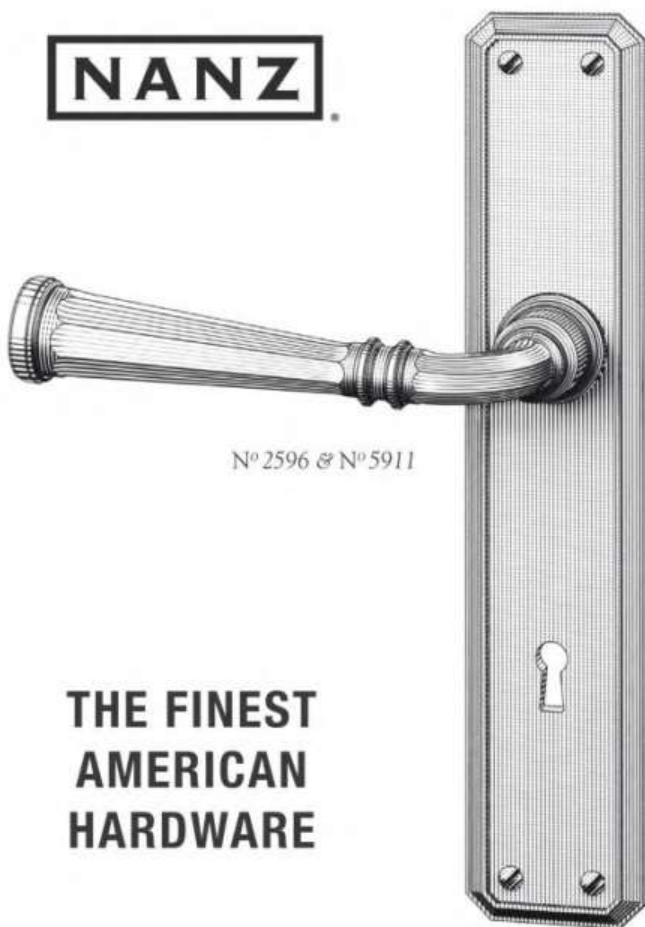
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From left: The Barker Hangar, Jenn-Air, Martyn Lawrence Bullard & Kathryn M. Ireland at WestEdge, Zia Priven, and Sorelle Fine Arts

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Solar flair: Afternoon light warms the dashinglly dramatic library of a Los Angeles home.

OCTOBER

A PLACE CALLED HOME

In Greenwich Village, star designers Nate Berkus and Jeremiah Brent—and their daughter, Poppy—settle in to family life in spirited style

TEXT BY MICHAEL HAINEY PHOTOGRAPHY BY DOUGLAS FRIEDMAN PRODUCED BY ANITA SARSIDI





The Manhattan living room of designers Nate Berkus and Jeremiah Brent features circa-1970 Georges Pelletier ceramic lights above a vintage sofa by Afra and Tobia Scarpa for Cassina, a '70s Jansen brass cocktail table, and a French steel low table; the *vide-poche* table in the foreground is a '50s design by Jacques Adnet, and the windows are dressed with curtains and rods by RH and tassels found at a market in Thailand. **Opposite:** A Matt Connors painting is mounted behind a 19th-century French pedestal table in the entrance hall, which has a French limestone floor; the walls are painted a Benjamin Moore white. For details see Sources.



Clockwise from top left: Berkus (standing) and Brent with their daughter, Poppy, in the kitchen. A vintage Mario Bellini chair rests in the entry, near the stairs leading to the family room and bedrooms. In the dining room, a vintage French decorative panel overlooks a circa-1930 American cerused-oak table and '50s Jansen chairs; the pendant light is mid-century French. The living room's '60s American club chairs are upholstered in an Edelman suede, the mirror and woven chair are mid-century French, the marble mantel and pair of lamps are 19th century, and the kilim is from ABC Carpet & Home.

or a certain segment of New York society, having a Fifth Avenue address means one thing: *upper* Fifth Avenue—that gilded corridor lined with gracious limestone edifices overlooking Central Park. But there is another patch of Fifth that has an equal yet quite different cachet. It's the beautiful stretch just above Washington Square Park, where the avenue begins and the surrounding prewar buildings are prized by those who seek elegance but also cherish the vitality, diversity, and cultural heritage of Greenwich Village. When interior designers Nate Berkus and Jeremiah Brent set out to find a new home, lower Fifth was at the top of their list.

"This neighborhood, particularly the blocks around West 11th and West 10th streets, has a unique magic," says Berkus, who rose to fame as Oprah Winfrey's home-design guru and has since hosted two TV shows (most recently, *American Dream Builders* on NBC last year) while overseeing a busy interiors firm. When he and Brent began dating a few years ago, Berkus was based in New York. Brent and his burgeoning design business, meanwhile, were in Los Angeles. After getting engaged on a Peruvian mountaintop, the pair married last year in front of 220 guests at the New York Public Library. Then, this past March, they celebrated the birth of their daughter, Poppy. Choosing where to center their new lives, they say, was easy.

"We knew we wanted to have a family and that we wanted to raise our child in New York," Berkus says. The couple also felt strongly about living in the Village, where Berkus owned a residence (*Architectural Digest*, November 2012). Finding a three-bedroom in a prewar doorman building in this neighborhood, however, can require some luck.

One place they saw early in their hunt was a two-bedroom duplex penthouse with a terrace. "We loved the views and the apartment," Brent recounts, "but it was a strange layout." Indeed, it sat on the market for months. That's when good fortune struck: The owner of the one-bedroom next door opted to sell. "We couldn't stop thinking about the apartment, believing we were meant to live there," Brent says. "And then, suddenly, we were able to create the home of our dreams."

Anyone who has survived a renovation with a significant other knows the stress of navigating the countless decisions. Now imagine both of you are acclaimed decorators with different styles. And yet this is the story of two lives and two visions uniting to achieve something transformative and triumphant. "The energy we discovered working on our home together is unlike anything else," Brent notes. "It's totally unfiltered. We do our best work when we are

together." Says Berkus, "I look back and realize that before I met Jeremiah, I had sort of stopped seeing. Being with him and starting to see through his eyes—I was rejuvenated."

While one wouldn't exactly call Berkus a maximalist—his focus is on crafting welcoming yet sophisticated interiors—he admits his "instinct as a designer was always to add more to a room. One more piece. One more table. One more object on top of that table. I love to surround myself with furniture and objects—they tell our stories and give us comfort."

Brent, by contrast, prefers more pared-down environments. "Until I met Nate the mantra I approached every room with was, 'Unless a piece is beautiful or functional, get rid of it,'" says Brent, who will take over as host of OWN's *Home Made Simple* in January. Berkus, he says, opened his mind "to the heritage of design, to why pieces work together and have meaning in a room. He totally shifted my paradigm."

In envisioning their apartment, Berkus and Brent agreed that they didn't want a sterile design showcase—they wanted a home to live in as a family. "In all of my work, I look at a house and think about the moments that will happen there, the moments we all long to create," Brent says. "Where will I hold my daughter on Saturday mornings? Where will my husband and I sit and reflect and recharge?"

For him, the spot for both of those things is the sun-drenched living room, where a worldly mix of mostly vintage furnishings—roomy 1960s club chairs, a Jansen brass cocktail table with a smoked-glass top, a '70s sofa seemingly designed for slumping—is inviting as well as stylish. "I love the light," Brent says of the space. "And being from California, I connect with trees. Which is why I also put a Canary Island dragon tree in the room."

Berkus, for his part, is especially fond of the master bedroom, a study in neutrals, with a vintage low table and floor lamps adding softly shimmering brass accents. "It's the epitome of serenity to me."

Something the couple agreed should be a focal point in the home is a handwoven photograph of Joshua Tree National Park by Fernando Bengoechea, Berkus's former partner who died in the 2004 tsunami that struck Thailand. "That work is central to Nate's life," Brent says. "So we put it in the center of our house, Poppy's playroom." Adds Berkus, "Everyone should be able to sit in a room with pieces that spark memories. If you create the feeling that a home is a vessel for stories and memories, you have succeeded."

The designers consider their home a great gift. "The day we closed on the apartment," Brent says, "we were walking through Washington Square, and I told Nate, 'We have to treasure this.' For two kids from Minnesota and California to be living in this apartment on lower Fifth? It's insane. I always wanted to live beautifully, and the idea of Nate and Poppy and me creating a life here together?" He shakes his head in disbelief. Berkus looks at him and says, "Great design is like great love: You trust your gut." □





Above: The kitchen is outfitted with cabinetry and butcher-block countertops by Fanuka; the island is clad in unlacquered brass and topped with Breccia Imperiale marble from Artistic Tile. The marble shelves rest on brackets from Liz's Antique Hardware; the subway tile is from Home Depot, the painting of Saint Peter is an 18th-century work from Peru, and the barstools are vintage American. **Right:** In the family room, picture lights from Circa Lighting illuminate the bookshelves; the window shades are by RH, the chair is midcentury Italian, the 1970s cocktail table is from ABC Carpet & Home, and the vintage handwoven runners are Peruvian. **Opposite:** A circa-1970 Belgian cabinet stands between the terrace doors in the dining room; among the items on the table is a vintage Italian hurricane.

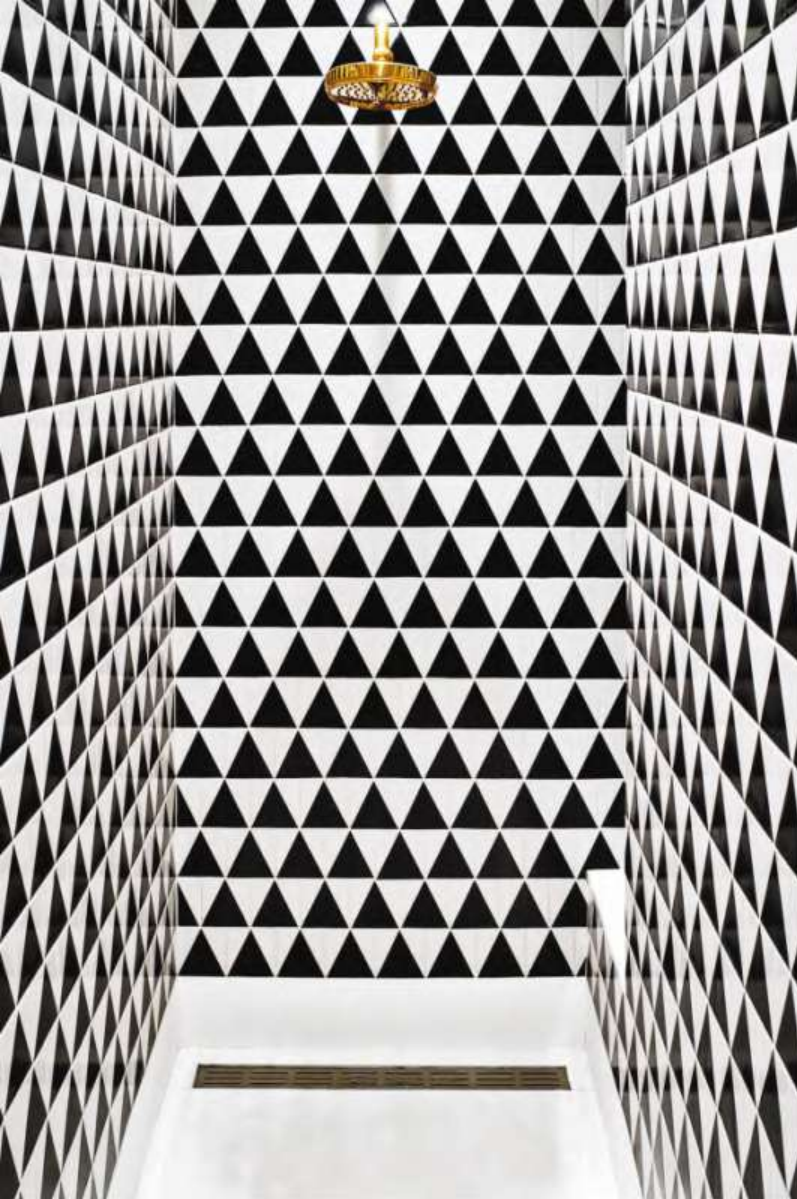




Left: Customized shelving by Fanuka lines Berkus and Brent's dressing room, where a Jason Koharik pendant light hangs above an ottoman in a Moore & Giles leather; the carpeting is by Saxony. **Below, from left:** The nursery is clad in a wallpaper by Apparatus and Zak + Fox; the crib is by RH Baby & Child, and the rug is by Caitlin Wilson. In Poppy's play area, a handwoven photo work by Fernando Bengoechea is installed over a banquette accented with an alpaca pillow from ALT for Living; Nate Berkus Studio made the tepee, and the elephant is by RH Baby & Child. **Opposite:** Another work by Bengoechea is reflected in one of the master bath's custom-made mirrors from Robert Massello Antiques; the sconces are midcentury French, the sinks and fittings are by Waterworks, and the floor tile is by Ann Sacks.







An Apparatus light fixture crowns the master bedroom, which is furnished with a 1950s Danish sofa, a circa-1970 brass table, and a vintage Italian brass floor lamp; the motorized window shades are by Bali. **Left:** The master bath's shower boasts graphically patterned tile custom made by Azulejos Talavera Cortés and a Waterworks showerhead.

"GREAT
DESIGN IS
LIKE GREAT
LOVE,"
NATE BERKUS
SAYS. "YOU
TRUST
YOUR GUT."





ARTFUL DIPLOMACY

Ambassador James Costos and his longtime partner, interior designer Michael S. Smith, refresh the U.S. embassy residence in Madrid with debonair élan

TEXT BY MELISSA BIGGS BRADLEY
PHOTOGRAPHY BY FRANÇOIS HALARD
PRODUCED BY CAROLINA IRVING





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anging at the top of the gracefully twisting staircase inside the American ambassador's residence in Madrid is a painting of a dwarf and his black-and-white dog. A work by John Singer Sargent—after Diego Velázquez—it is one of more than 80 pieces borrowed through the Art in Embassies program by the current U.S. Ambassador to Spain and Andorra, James Costos, and his longtime partner, designer Michael S. Smith. The Sargent marks the passage from the main floor's public spaces to the private areas upstairs, and quite often guests will find, lying on the carpet beneath the painting, one of the couple's two rescue dogs, Greco, who bears a notable resemblance to the dog in the 19th-century portrait. The painting can be seen as a symbol of the long history of cultural dialogue between the U.S. and Spain, not to mention a reminder of the consideration that Smith and Costos put into every detail of their comprehensive renovation of the residence. That Greco (named in honor of both the Spanish Old Master El Greco and the ambassador's Greek ancestry) is allowed to meet visitors is also emblematic of the warm, open, modern style of diplomacy being practiced here.

"Half the fun of working on the residence is that we get to live in it, and half is that this is part of our legacy to James's ambassadorship," says Smith, who dedicated a huge amount of time and significant personal funds to the renovation. The Los Angeles-based designer, who is known for mixing a love of old-world antiques with a casually refined sensibility, emphasizes that this project was truly exceptional. One reason, he notes, is that it has "an expiration date" for him and Costos,

Left: A cluster of Philip Taaffe artworks and an Esteban Vicente painting animate a corner of the piano room at the U.S. Ambassador to Spain's Madrid residence, which was renovated by decorator Michael S. Smith, partner of the current ambassador, James Costos. A sofa designed by Smith joins club chairs clad in a gold Bruntschwig & Fils velvet, a Giacometti-style cocktail table from JF Chen, and Jasper gilt armchairs upholstered in a Jasper leather. The windows are dressed with curtains of a Templeton stripe and bamboo shades by Smith, while the table lamps are by Vaughan. For details see Sources.

Right, from top: Most of the art in the residence was obtained through the Art in Embassies program, including the David Wiseman light sculpture and Josef Albers paintings that overlook the stair hall. The guest book is displayed atop a Louis XVI console. **Opposite:** In the family room, framed 19th-century scenic wallpaper hangs behind Ambassador Costos (standing) and Smith; the fabric on the antique armchairs is by Jasper, as is the stone-top low table, and the rug is by Stanton Carpet.

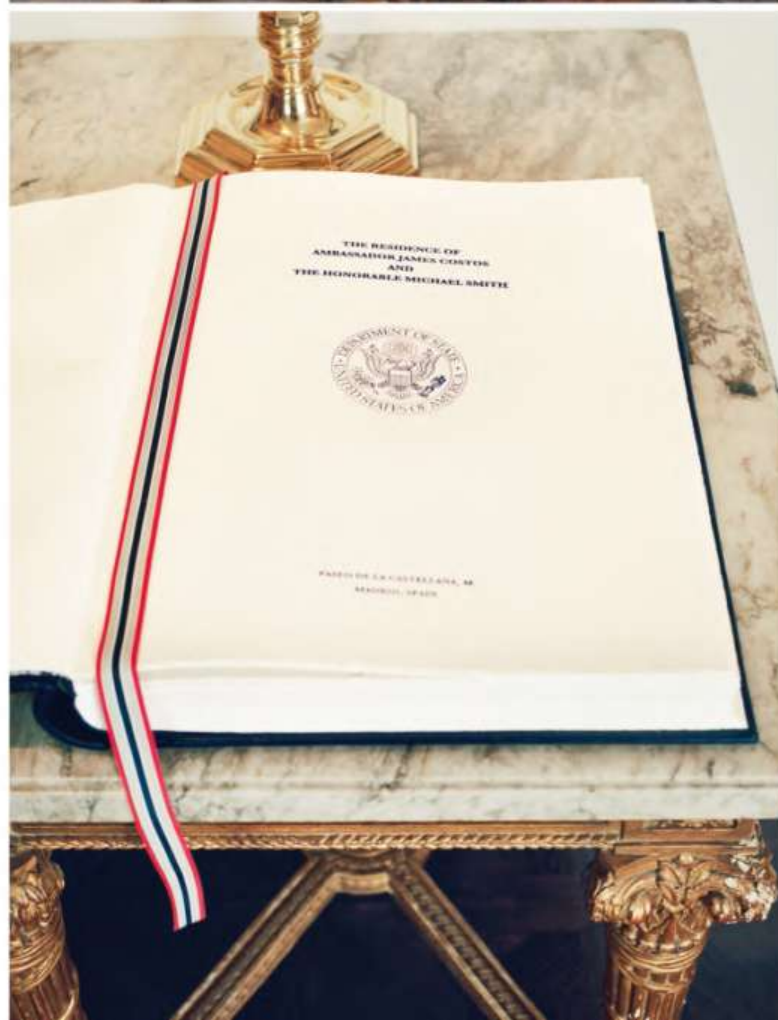
whose service will end when President Obama finishes his second term. So the couple, who will be leaving behind numerous furnishings as gifts, aimed to create a flexible setting that would suit future ambassadors.

"I might have found this frustrating if I hadn't done the White House," explains Smith, who designed the Obamas' private quarters as well as the Oval Office, and, more recently, updated the White House dining room. "It is a moment in history, and it is a moment that stays." His intention was for the upstairs guest chambers at the ambassador's residence to have a distinctly European aesthetic, reminding visitors they are in Madrid. He envisioned the downstairs, meanwhile, as the epitome of classic American decorating, in the vein of Billy Baldwin and Mark Hampton, because that is where most of the Spanish guests are entertained. Take Smith's favorite space, the living room, which features a blend of antique, vintage modern, and contemporary furniture, with accents ranging from a 12-panel Coromandel screen (once owned by Coco Chanel) to a Philip Guston painting borrowed from American art patron Agnes Gund. Says Smith, "The room is clean and elegant but has weight and scale to it."

Throughout the renovation, Smith worked with a State Department design team headed by Jenny Howery-Ford to integrate his own pieces with existing furniture, such as the dining room's table, which seats up to 30, and vast 19th-century Persian carpet. He also included items sourced in Spain, among them rugs woven in Alicante and pottery from Toledo.

"I am so proud of Michael's work at the residence," says Costos, who was a senior executive at HBO before becoming ambassador. "He's created a modern platform that embodies the patriotic feeling of an American embassy but is still very much a welcoming home."

Perhaps what most gives the residence its distinctive feel is the art. The works installed here represent one of the most extensive Art in Embassies projects ever undertaken. Some pieces came directly from artists, such as Ed Ruscha's *Screaming in Spanish*—which hangs in the entrance hall with Robert Rauschenberg's *Bilbao Scraps*—and the Glenn Ligon neon work *Double America*, which glows in the dining room. "We wanted art that highlights America and the connection between Spain and the U.S., and we also targeted pieces by artists who we knew would come and discuss their







The living room's sofas are joined by Louis XVI armchairs covered in a Lee Jofa flame stitch. A Pat Steir painting hangs at far left, a mixed-media work by Antoni Tàpies is displayed at center, and a 12-panel Qing-dynasty Coromandel screen graces the wall at right. The curtains are of a Lee Jofa stripe edged with a Jasper silk, the table lamp between the sofas is by Vaughan, and the Hindu Kush-style carpet is by J. D. Staron.







Left, from top: A Glenn Ligon neon work casts a glow across the dining room table, which is set with antique plates, blue State Department chargers, antique silver, and glassware by Astier de Villatte. Presiding over the library is an artwork by Walton Ford; the antique armchair is clad in a Sabina Fay Braxton velvet, the cocktail table is from Charles Jacobsen, and the antique rug is from India. **Opposite:** A warm Valspar paint covers the dining room walls, which are complemented by curtains of an olive Jasper fabric; the Smith-designed chairs are cushioned in a Jasper leather, and the Persian rug is 19th century.

work,” Smith says. Now Spanish schoolchildren regularly tour the house with a curator or visiting artist.

Costos has opened up the residence for numerous events, and an invite from the ambassador has become a hot ticket in Madrid. Like the art, however, the entertaining that goes on here reflects the interests of the couple but is firmly rooted in a purpose. Receptions are a showcase for American culture and style, down to the wines from Oregon and salmon from Alaska that are served. They’re also about a diplomacy where fun and friendships can be used for productive outcomes. The duo has hosted movie premieres, LGBT events, trade meetings, and the annual Marine Corps Ball. Recently the ambassador presided over the entrepreneurial summit IN³, which was attended by King Felipe VI. Costos also organized the event’s gala dinner at Google’s new Madrid campus, where the king was seated with business leaders like Eric Schmidt of Google and Ana Botin of Banco Santander as well as young American and Spanish entrepreneurs, which is certainly not traditional royal protocol. The following evening, the post-summit party took place at the residence, with a buffet for 150 and a DJ who kept people dancing until 2 A.M.

“No party or event is without a reason,” Costos says. “This is how we foster new relationships, open doors, and launch new ideas that create business opportunities, investments, and jobs in the U.S. and Spain.”

In his office at the main embassy building, a 1950s modernist tower adjacent to the residence, hang six etchings by James McNeill Whistler. Costos, who grew up with Greek immigrant grandparents in Lowell, Massachusetts, first saw those same works when, as a young boy, he visited the Whistler House Museum of Art in his hometown. They are a daily reminder of where he has come from and of the President’s advice upon his appointment: “Be yourself.”

Following that directive, Costos and Smith have created something remarkable, a place they hope people will always be thrilled to visit. “My late friend Casey Ribicoff, widow of Senator Abe Ribicoff, said to me, ‘You never get jaded about going to the White House. It is always special,’” recounts Smith. “That is, in a mini way, what embassies all over the world should do—make you feel how special it is to be on American soil.” □

EXCLUSIVE VIDEO For a behind-the-scenes visit to the U.S. embassy residence in Madrid, go to archdigest.com/go/spainsmith.





Above: A Jasper paisley hemp is used for the curtains and wall covering in the Barcelona guest room; mirrors from Smith's collection for Mirror Image Home flank the bed, which is upholstered in a Jasper linen and dressed in Matouk bedding. **Right:**

Framed antique wallpaper panels decorate the Madrid sitting room, where a sofa covered in a Cowtan & Tout fabric faces a cocktail table by Bardeaux Meuble.

Opposite, from top: The Sevilla bedroom is enlivened by panels of 18th-century Spanish silk velvet; the mirrors are 17th century, the bedding is by Matouk, and the antique love seat is clad in a Templeton fabric.

In the master bedroom, which is lined with a hand-painted Gracie wallpaper, the Jasper gilded bed is accompanied by a mahogany console and a commode, both Louis XVI; the Louis XVI-style fauteuils near the window are antique, and the rug is by Stanton Carpet.





A man with glasses, wearing a dark blazer and tan trousers, stands on a modern balcony. To his left is a large, intricate black metal screen with a branching, organic pattern. The wall behind him is white brick. A small, square window with a white frame is visible on the wall. A dark metal railing with vertical bars runs across the foreground. In the bottom right corner, a portion of a light blue armchair is visible.

LEADING ROLE

Designer Alexandra Angle plots a lively modern look for the Manhattan townhouse of Hollywood talent manager Jason Weinberg, screenwriter Merritt Johnson, and their two young sons

Hollywood talent manager Jason Weinberg at the New York City townhouse he shares with screenwriter Merritt Johnson and their twin sons; the wallpaper is by Maharam. The spaces were conceived by Alexandra Angle Interior Design. For details see Sources.

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orking his mobile phone from the stoop of his townhouse in Manhattan's Chelsea neighborhood, Jason Weinberg raises no eyebrows and attracts no paparazzi. But the affable guy in the horn-rims is one of Hollywood's most revered talent managers, a founding partner of Untitled Entertainment, and a master juggler of big-name clients such as Oscar winners Penélope Cruz, Melissa Leo, Jared Leto, and Eddie Redmayne. He's also a family man, raising twin sons, Harry and Jasper, with screenwriter Merritt Johnson, who garnered a Writers Guild Award for his work on the HBO series *In Treatment*. The children, in fact, are the reason that Weinberg and Johnson now call the East Coast home. They had been living in Los Angeles, traveling often to their New York pied-à-terre, but when the twins were accepted at a Manhattan private school, a new home base was required. Weinberg and Johnson found it in a 19th-century redbrick townhouse; out back was a remodeled carriage house that had been annexed to the main building in the 1950s. "It's rare to have a townhouse connected to a loft," the talent manager says—so rare that he and the real-estate agent cut a deal in 15 minutes flat, and the L.A. place was swiftly unloaded.

Though the residence's staid façade, neoclassical details, and intricate ironwork might seem inherently formal, its owners are anything but. So when it came time to tailor the interiors, they turned to the designer who knows them best: Alexandra Angle, a college friend of Weinberg's (he calls her "Alessa") who shares the pair's quick wit and love of modernism. With the help of landscape and construction firm Halsted Welles Associates, the trio crafted a home with a winningly relaxed attitude and loads of fresh-faced style.

The first phase in the two-year renovation process was to open up the four-story dwelling. "It was pretty dark," Weinberg remembers. "Now there are a lot of windows, huge skylights, and glass doors." Walls may be largely painted white and wood floors bleached to a Scandinavian pallor, but color is everywhere. Spatial trickery, too. "The entrance hall was long and dark, so I thought it would be interesting to lengthen it further," Angle says of her decision to paper the walls with horizontal stripes. The staircase seems exponentially taller as well, courtesy of a goth pattern of tree limbs.

The single soaring, light-filled space that makes up the ground floor is divvied up into areas for living, dining, and cooking. "We didn't want three different rooms," Weinberg explains. "So Alessa built bookcases that give just enough feeling of separation." Johnson, meanwhile, was nostalgic

for the snug spirit of their L.A. house. Thus the prevalence of upholstery that embraces, such as a sectional sofa (dressed in bark-brown velvet) that hugs one wall of the living area. Above it is a salon-style installation of black-and-white photos that bears witness to the close friendships that Weinberg has developed with his clients. Images of Mexico snapped by actress Jessica Lange hang alongside portraits of Blondie front woman Debbie Harry, the twins' godmother and Harry's namesake. "We've worked together for a long time," Weinberg says of the singer.

Thanks to Johnson, unusual splashes of color add a playful note to the dining area. Bathed in the glow of a ceiling light shaped like a cloud is a vintage Raymond Loewy credenza made of injection-molded plastic. An eBay find, the piece arrived with two broken drawers, spurring Johnson to search for replacements. His stand-ins are delightfully mismatched: One red and one orange, they pop amid their muted-brown and gray companions.

Luxe hotels provided the design inspiration for the couple's private quarters, which occupy the third floor. "Every time we stay in a sleek, modern place like the Mercer, we think, Oh, this is the perfect way to live," Weinberg says. A bemused Angle adds, "I understood what Jason and Merritt meant: Hotels are all about cleanliness, comfort, and order." Down came walls and in came a wonderfully even-tempered master bedroom, bath, and sitting room that Weinberg calls "the hang-out suite." A plaid-upholstered headboard is joined by smart club chairs and crisp cabinets, and mounted above the bed like a picture window is a large photograph of a dense forest by Alexandra Hedison, one of the residents' favorite artists.

Harry and Jasper's playroom, meanwhile, is a schoolboy fun house, crowned by wacky kaleidoscopic wallpaper that visually elevates the low ceiling. World War II campaign desks are illuminated by a gargantuan vintage Anglepoise lamp, and nearby hangs a watercolor depicting a multiarmed alien—painted by the filmmaker Tim Burton. Even the stuffed animals have pedigrees. An imposing orangutan is part of a group of adoptees from actress Kirstie Alley's collection of oversize toys.

Weinberg and Johnson's new home is precisely what the couple envisioned: a refuge for a modern family with bold-face connections but a fuss-free lifestyle. Consider the twins' latest birthday party, which Angle says was "cozy, crowded, and fabulous." And, yes, star-studded. The designer notes that Lenny Kravitz and Zac Posen showed up, and a few A-list actresses brought their kids, as did plenty of noncelebrity friends. Cake was eaten, and the birthday boys and their pals raced indoors and outdoors, upstairs and downstairs.

"We used the whole house," Weinberg says, as pleased by the memory of the ruckus as he is by how the cross-country relocation has affected his family. "When I'm in L.A., it's me alone and it's all about business. Here, it's all about us." □





Left: In the living area, a Flos floor lamp reaches over a sectional sofa upholstered in a Larsen velvet; the club chairs are by Christian Liaigre. Displayed on the wall at left are two works by Madeleine Farley, while the right wall features images by various photographers, including actress Jessica Lange, one of Weinberg's clients and friends.

A Ted Abramczyk light fixture from Ralph Pucci International hangs above the dining table, which is paired with chairs cushioned in a Manuel Canovas fabric; a Calvin Klein Home bowl sits atop a 1960s Raymond Loewy credenza, and the bookcases were designed by Alexandra Angle. **Opposite, clockwise from top:** In the kitchen, Mod Made barstools match vintage kitchenware once owned by Johnson's great-grandmother; the hood, cooktop, and oven are by Gaggenau, and the sink fittings are by Kohler. Weinberg's office is furnished with a Christian Liaigre sofa and a vintage Omann Jun Möbelfabrik desk from Emmerson Troop. A Martin Parr photograph makes a colorful splash above the dining area's Maxine Snider console.







Opposite, clockwise from top: An Alexandra Hedison photograph presides over the master bedroom. In the master bath, the sinks and sink fittings are by Lacava, the tiles are by Heath Ceramics, and the medicine cabinets are by Robern. The ceiling of the twins' playroom is sheathed in a Flavor Paper wallpaper; vintage campaign desks flank a vintage overscale Anglepoise floor lamp, and the watercolor on the right is by filmmaker Tim Burton.



The dramatic entrance hall of a Los Angeles house that decorator Dan Fink and architecture firm Tim Murphy Design Assoc. created for a Silicon Valley entrepreneur opens onto the library, which in turn leads to the dining room. **Opposite:** Paved in richly veined marble, the entry is furnished with a 19th-century Continental center table from Niall Smith Antiques and Poul Kjærholm armchairs from Suite NY. For details see Sources.





POWER PLAY

In Los Angeles,
designer Dan Fink and
architect Tim Murphy
give a Silicon Valley
client a showstopping
dream home

TEXT BY BRAD GOLDFARB PHOTOGRAPHY BY LAURA RESEN



ny new business

endeavor needs a hook. After all, so often the key to success is identifying a niche, some corner of the market that has not yet been adequately served. Intentionally or not, this is precisely what interior decorator Dan Fink has done with his design studio. Though based in New York City, Fink secures a majority of his projects on the West Coast, counting among his clients some of Silicon Valley's most powerful figures—men and women he describes as having “suddenly found themselves with the means to buy that first dream home but who aren't quite comfortable with the design establishment.”

Grasping this dynamic was something Fink was uniquely qualified to do. His first job out of Stanford University was working as the assistant to a tech mogul. “These are people who run their businesses on efficiencies,” says the designer, who launched his firm in 2010. “I think I've been able to accommodate this need for speed and convenience and to explain things in a way they can relate to.” What's more, the tech industry is used to allowing employees to operate without a lot of supervision or interference, which is any designer's dream. “Their style is less about micromanaging and more about delegating,” Fink says.

That was certainly the case with one such entrepreneur seeking a Los Angeles home where he could enjoy the sunshine, entertain friends, and create a contemporary salon experience. “He has intellectual interests that are very wide-reaching,” Fink says of the client. “So he was seeking a venue to engage with people of all kinds on various subjects.” To that end Fink was asked to find the right property, oversee any construction or renovations, and furnish the interiors.

Given the area's array of first-rate architecture and that the homeowner has what Fink characterizes as “a mind geared toward the future,” the designer's plan had been to zero in on a classic modernist house, but nothing appropriate presented itself. What did, though, was an imperfect contemporary structure on an exciting site: a promontory that juts out like a diving board, with unobstructed views of downtown L.A. and Santa Monica in the distance. “It was the ideal spot to create something quite dramatic,” says the designer.

To make Fink's vision a reality, the house was largely demolished, and San Francisco architect Tim Murphy was called into service. “We looked to a lot of Rudolph Schindler's work for inspiration, as well as to old Hollywood,” Murphy says, including longtime MGM art director Cedric Gibbons's 1930 villa in the Santa Monica Mountains. The result of Fink and Murphy's partnership is both of-the-moment and timeless: a striking V-shaped building with towering steel casement windows set into white stucco walls. “We wanted it to have some grandeur,” Fink says.

That impression is reinforced indoors, where ceiling heights in several of the public spaces soar to almost 30 feet and energizing expanses of dramatically grained marble, sugary limestone, and rich walnut abound. “The volumes of the great room and the library are huge,” Murphy says. “They're very beautiful, monumental spaces.” Equally bold is the great room's spiral staircase, a sculptural gesture Fink dubbed “the double helix,” which rises to a steel catwalk that accesses the second floor.

Despite the architecture's majesty, the interiors actually exude intimacy, both in the grand main areas and in the private rooms, where the ceiling heights descend to a more human, though still lofty, 14 feet—among them the master suite and guest quarters. “The objective was to ensure that the homeowner would be as comfortable on his own as when he is entertaining,” Murphy remembers. Explains Fink, “Finding that balance between rough and fine, casual and dressy, keeps everything approachable.”

From the laid-back contours of the tufted, leather-clad sofas in the library to the formality of the dining room's klismos chairs, it's a dazzling mix. And one made all the more so through strategically placed 20th-century treasures, including George Nakashima stools and Pierre Jeanneret chairs. “It was a pleasure to just look at, let alone buy, wonderful things for the house,” notes Fink, who also hung the vast rooms with gutsy photographs by Matthew Brandt, Anne Collier, and Thomas Ruff.

Seductive as the sun-drenched interior spaces may be, the 40-foot-long infinity pool is perhaps the home's most compelling feature. Placed on axis with the entrance hall, the pool shoots off from the rear of the house to the farthest edge of the cantilevered property.

Surrounding it are generous outdoor entertaining areas punctuated by boxwood spheres and century-old olive trees, the work of landscape designer Scott Shrader. Here, the owner's cerebral friends tend to congregate in fine weather, engrossed in lively discussions as well as poolside relaxation. As Fink says, “He immediately started using the house for all the things he'd envisioned.” And there's no heartier endorsement than that. □

Opposite: The floor lamp in the library is from Aero, as is the circa-1940 table, which is ringed by vintage Thonet armchairs. At right stands a Vixen telescope, the perfect tool for taking in the home's wide-open views of L.A. and Santa Monica.



Clockwise from top left: On the terrace, Summit Furniture armchairs surround the fire pit, while the firm's chaise longues are positioned near the pool, shaded by a Janus et Cie umbrella; the dining table and chairs are by Dedon, and in the background is a totemic John McCracken sculpture. A walnut backsplash and vintage George Nakashima barstools warm the kitchen, which is outfitted with a Viking cooktop, hardware by the Nanz Co., and marble flooring from Exquisite Surfaces. The house's stucco exterior was color-matched to a Benjamin Moore white, and the glazing is by Hope's Windows. In the great room, a Poul Kjærholm leather-top stool from Suite NY is grouped with a Vladimir Kagan sofa from Ralph Pucci International; the vintage Jules Leleu sideboard is from Maison Gerard, and the carpet is by Holly Hunt.









Works by Thomas Ruff, Gary Schneider, Anne Collier, and others hang in the great room. A floor lamp from Aero joins a white Holly Hunt armchair, a circa-1950 Italian chair, and a Jean Prouvé cocktail table; in the center is another Poul Kjærholm armchair from Suite NY.



Right: An Aero stool sits beside an Agape tub in the master bath, which features marble mosaic floor tile by Waterworks; the photograph is by José Picayo. **Below:** Works by Mark Sheinkman (left) and Susan Derges hang in the master bedroom, flanking the door to the bath; the curtains are of a Ralph Lauren Home fabric, the sofa and custom-made carpet are by Holly Hunt, the bed is by Michael Berman, and the ottomans are vintage George Nakashima. **Opposite, counterclockwise from top:** In a guest room, a Christopher Williams photograph is displayed above a Ralph Lauren Home bed; a vintage desk from Aero is paired with a Nanna Ditzel chair from Wyeth, and the curtain fabric and the carpet are both by Holly Hunt. In the same room, a Robert Rauschenberg painting surmounts a custom-made Blackman Cruz daybed upholstered in a Holland & Sherry linen. The shower fittings, shower shelf, teak stool, and mosaic-tile flooring in one guest bath are all by Waterworks.



A photograph of a luxurious, ornate room, likely a 1930s Houston mansion. The room features a large, ornate fireplace with a dark wood mantel and a large mirror above it. A desk with a lamp is positioned near a window that offers a view of a garden with a fountain. The room is furnished with a blue armchair, a tufted ottoman, and a small blue armchair. The architecture is highly detailed with arched doorways and decorative moldings.

Pale Fire

Contemporary art adds an unexpected
spark to a 1930s Houston mansion
reimagined by decorator Bruce Budd

WRITTEN AND PRODUCED BY MITCHELL OWENS PHOTOGRAPHY BY BJÖRN WALLANDER
STYLED BY HOWARD CHRISTIAN



In the living room of a Houston house renovated by Bruce Budd Design in collaboration with Bute King Architects, 18th-century French paneling serves as the backdrop for a striking Anish Kapoor sculpture. The sofa at center is upholstered in a Larsen silk, the Directoire architect's table, at rear left, is paired with a Louis XVI-style chair in a Holly Hunt leather, and the rug is by Beauvais Carpets. For details see Sources.

An 1813 bust by Joseph Nollekens occupies a corner of the gallery, which has walls painted in a Farrow & Ball white and a floor—as throughout the residence—of limed oak; the lanterns were custom made by Jamb, the chest of drawers is 18th-century Italian, and the stools are cushioned in a Clarence House linen. **Opposite:** The rear lawn hosts a Georgia O'Keeffe sculpture, at left; the grounds were designed by the landscape firm McDugald-Steele.





Regardless of the romantic spell they cast, houses with historic good looks can be stifling to decorate.

Pediments, paneling, and parquet—whether period authentic or a later pastiche—suggest to many people that the furnishings should follow classical suit. Interior designer Bruce Budd is not among them. To him, even the most traditional architectural envelope sings when outfitted with “a confident mix of history and contemporary design,” a melding that speaks of today while being enriched by the past.

Proof of this well-rounded philosophy is a chic house that the Manhattan-based Budd decorated for a businessman in Houston’s plush River Oaks enclave. The five-bedroom dwelling was completed in 1933 by John F. Staub, the Texas architect who peppered the state with residential masterworks such as Bayou Bend, a Houston mansion that was built just a few years earlier for oil heiress Ima Hogg and her brothers and is now one of America’s leading decorative arts museums. Though more modest in scale, the address that Budd took in hand is equally appealing: a café-society evocation of a 17th-century English redbrick manor. Staub designed the house so that its rear façade is oriented toward the street, a conceit that keeps the main entrance secluded while a parklike expanse of lawn offers curb appeal. The architect also punctuated the structure’s public side with a scrolling central gable—echoing one he’d admired on a trip to England in 1929—and clipped a small iron balcony to the second floor like a lacy brooch.

“We added numerous doors and windows to open up the interiors but maintained Staub’s façade and his plaster

walls,” the homeowner says of the renovation, which Budd oversaw in coordination with Bute King Architects. Reverence aside, designer and client still fully intended to rock Staub’s elegant world, inside and out. First-time visitors are stopped in their tracks when they pass through an opening in the garden’s tall hedges and encounter a polished-steel Anish Kapoor sculpture that resembles a lethally sharp Hershey’s Kiss—an artwork that must be cleaned with distilled water before sunrise to avoid spots. “It’s entirely incongruous,” the owner says of the piece, calling it “a contemporary statement that catches you by surprise in old-world surroundings.”

The interiors spark a similar frisson. Despite the home’s Georgian-style cornices, Louis XV boiserie (added by the previous owners as part of a ’70s expansion), and abundant antiques, an up-to-the-minute swagger prevails. In the entrance hall, for example, a swirl of blackened steel by sculptor Beverly Pepper tops a robust marble console from the 1800s. “Early on I imagined a modern mix—perhaps a Jean Royère chair or two and handwoven raffia-and-cotton carpets,” says Budd, best known for his association with the late heiress Bunny Mellon, for whom he worked on houses from Cape Cod to Antigua. “But the more the client and I talked, the more I came to appreciate his interest in antiques, from Louis XVI painted chairs to Regency library tables.”

The homeowner, however, cautioned that he didn’t want a *retardataire* atmosphere or reminders of his previous home. →



Instead he sought a welcoming environment where he could host his grown son and daughter and young grandchildren and indulge in the pleasures of entertaining. (More than 500 people attended his housewarming dinner.) “Everything was to be designed or purchased with this place in mind,” notes Budd, who was delighted to learn of his client’s interest in headline artists such as Kapoor and Ai Weiwei. It was further indication that while the owner may have a soft spot for antiques, he wanted the house to feel optimistic and forward-looking.

Lightness and informality were crucial to achieving the desired open-arms effect, so the living room’s dusky paneling was stripped and limed to give it an earthier blanched appearance. “That was my recommendation at my first meeting with the client,” explains Budd. “The idea then triggered the decision to treat the floors as well as the millwork in the new library and wine room in the same manner.”

Peacefulness is the overall impression, the neutral-hued rooms comfortably furnished but with an eye toward a luxurious simplicity. The emphasis throughout is on the sort of humble textures (cotton, linen, raw silk, woven straw) that were Mellon favorites and are an integral part of Budd’s style. There are also plenty of shake-em-up moments, though.

A vibrant fabric scrawled with calligraphic blue lines cushions the Louis XVI–style dining chairs. Abstract Caio Fonseca canvases splash the stone-color entrance hall and the adjacent sitting room. Between two windows in the living room stands a majestic Kapoor work, a hunk of chiseled alabaster that serves as a bold counterpoint to the room’s flowered boiserie and eclectic furnishings, among them a sinewy Directoire architect’s desk and a button-tufted linen ottoman as big as a raft. This is a space where the owner can happily kick back alone or make merry as ice cubes clink and conversation flows.



“Decorating is a bit like shooting a film or writing a novel,” Budd observes. “This is a character-driven house—a portrait of a father, a grandfather, a friend, a collector.” Who, in fact, describes the finished project as a sanctuary. “No matter how old or feeble I become,” the homeowner says, “it will be a place of comfort, an oasis amid the frenetic pace of the city.” □

Clockwise from above: In the sitting room, a Caio Fonseca painting surveys a pair of custom-made settees clad in a Hill Brown strié; Bruce Budd designed the cocktail table, the pair of low tables is by Matthews & Parker, the bergère is upholstered in a Fortuny cotton, and the raffia carpet is by Beauvais. A Charles X chandelier from Marvin Alexander hangs in the dining room, where Louis XVI-style chairs covered in a Hable Construction linen (with backs in a Clarence House solid) rest on a Beauvais carpet. Painted in a Farrow & Ball white, the entrance hall is accented with a custom-made Jamb lantern and a tabletop sculpture by Beverly Pepper.



From top: A guest room is outfitted with a four-poster designed by Bruce Budd, floor lamps by Vaughan, and a raffia-and-cotton carpet from Beauvais; a Rose Cumming stripe dresses the headboard and slipper chairs, the fringed throw is by Loro Piana, and the walls and ceiling are sheathed in an Elizabeth Dow linen. Another guest room is lined with a Bennison stripe and furnished with beds from John Rosselli & Assoc. **Opposite:** The glass-ceilinged poolhouse features custom-made Venetian chandeliers from Marvin Alexander, a McKinnon and Harris sofa cushioned in a Sunbrella sailcloth, a Budd-devised ottoman and stools covered in fabrics from Clarence House, and a Paolo Moschino pedestal table for Nicholas Haslam; the 18th-century-style mirrors are from Howe, and a mixed-media work by Kwang Young Chun is displayed above the custom-made Jamb mantel.





Character Reflection

Toms founder/philanthropist Blake Mycoskie and his conservationist wife, Heather, kick back in a quirky Los Angeles–area residence that brims with heart and soul

TEXT BY MAYER RUS
PHOTOGRAPHY BY ROGER DAVIES
PRODUCED BY CYNTHIA FRANK

“We are not fancy people,” Blake Mycoskie says. It’s a refrain that comes up often in conversation with the social-entrepreneurship guru and founder of the footwear company Toms, particularly in regard to the wonderfully idiosyncratic Los Angeles–area home he shares with his wife, Heather, and their infant son, Summit. The Mycoskies do, however, try to stick to some pretty high standards.

Hanging near their home’s entry is a framed handwritten mission statement that reads: “To live courageous lives, with grace and moderation,” followed by a list of core values, including “Put Family First,” “Be Present,” and “Give Generously.” As Blake explains, “When Summit came along, Heather and I wanted to set up some guideposts for making decisions. We hung them in a very prominent place so that we would remind ourselves every day of what’s important.” He adds, “I’ve started five companies, and each time, I asked the original team to undertake a similar exercise to establish the culture.”

The Mycoskies’ personal story could not be more perfect if it were invented by the Toms marketing department. The pair met five years ago in Montauk, New York, on Long Island’s East End. →

Toms founder Blake Mycoskie and his wife, Heather, at home in Topanga, California, with their goldendoodles, Gypsy and Buddha. The residence was renovated and decorated by the design studio Hammer and Spear. For details see Sources.



At the time, Blake was working on the manuscript of his book *Start Something That Matters*. (Toms, by the way, is shorthand for *tomorrow*.) He stopped at a surf shop to get wax for his board and saw Heather working behind the counter. It wasn't long before she relocated to L.A. for a job at Toms, where Blake's pioneering business plan entails matching every product sold (now not only shoes but also coffee, bags, eyewear, and apparel) with a donation to benefit one of scores of needy international communities.

Fast-forward to 2012, when the couple married in a tepee on a Utah mountain. Settling in California,

the newlyweds initially lived on a 45-foot cabin cruiser anchored in Marina del Rey, a community in Los Angeles County not far from the Toms headquarters in the seaside neighborhood of Venice. They considered building a house on one of Venice's charming walk streets—as locals call the pedestrian-only thoroughfares—but the allure of open space ultimately drew the Mycoskies to look inland. Eventually they decided to move to Topanga Canyon, that storied redoubt of hippies, artists, and other free spirits. "It's a place that feels connected to nature," Heather notes. "The vibe feels like a small town." →



Clockwise from above: An RH sofa and oversize lounge chair join a vintage Philip and Kelvin LaVerne cocktail table in the living room; the fireplace-surround tiles are from Country Floors. Campion Walker Landscapes created a terrace of wildflowers and ornamental grasses. The entrance hall is illuminated by a Jason Koharik pendant light; the stained-glass window is by Colin Adrian Glass, the trunk is vintage Louis Vuitton, and the flooring is reclaimed wood from the Coney Island boardwalk.



Clockwise from top left: The kitchen is equipped with a Lacanche range, brass counter-tops by Hammer and Spear, and drawer pulls by Rocky Mountain Hardware. In the den, a Nick Brandt photograph hangs above a custom-made Stephen Kenn sectional sofa upholstered in a vintage military fabric; the cocktail table, inlaid with mother-of-pearl, is from JF Chen, and the 1930s kilim in the foreground is from Woven Accents. Blake's office is furnished with an antique cot from Rewire, a desk purchased in Bali, and a vintage campaign chair from JF Chen.



They purchased a 1970s residence, built in a style one might call contemporary barn, set on a one-and-a-half-acre hillside site with majestic oaks and a gurgling creek. Renovations began, but the couple soon realized that rebuilding and outfitting a home are mighty tasks for people constantly on the go. Around the same time, Heather dropped by Hammer and Spear, an L.A. home-furnishings emporium and multidisciplinary design studio, and discovered its aesthetic was simpatico with her own. After chatting with the shop's proprietors, designer Kristan Cunningham and her husband, Scott Jarrell, Heather hired the firm on the spot.

"The house was already under demolition when we came in, so we had to design it in real time with the construction," recalls Cunningham. "We were

hand-drawing tile patterns as the plumbing was being installed." Their design choices, she says, were guided by her clients' already well-developed ideas and predilections. "Blake and Heather wanted everything to feel personal, layered, and evolved—nothing too designery. The biggest challenge was taking all of the amazing objects they'd acquired around the world and combining them in a way that felt truly authentic. The house couldn't look like a bohemian Colonial Williamsburg."

Working with decorative-finishes specialist Bruce DeSpain, Cunningham reskinned the interior walls and beams with weathered barn siding and corral fencing, adding a patina of age. "Life is about memories more than things," Blake says, and thus every room is redolent of stories and experiences and filled with reminders of the couple's history. The vestibule is paved with



reclaimed planks from the Coney Island boardwalk, where Heather's grandparents met. Treasures from the Mycoskies' travels include the master bath's rustic Indian doors, the Balinese desk in Blake's office, and a massive Buddha statue in the garden.

All those pieces mingle amicably with vintage finds and custom-made pieces from Hammer and Spear and other vendors and fabricators clustered in downtown L.A.'s bustling Arts District. PSS Design Cult, a design/build firm, collaborated on several elements, including the kitchen's hood and brass countertops and the outdoor shower. Artist and designer Mark James Yamamoto painted the Native American-themed ceiling in the den, while furniture designer Stephen Kenn fashioned the room's steel-framed sofa and covered it in tent canvas from World War II.

The sole disagreement between Cunningham and her clients was related to the playfully outré wedding photograph that graces the entry: Instead of capturing a first dance or a tender exchange of vows, it shows the couple merrily answering nature's call behind the nuptial tepee. "I thought the picture could be a little more discreet, but Blake and Heather wanted it front and center," the designer says. "The image works because it, like everything in the house, speaks to who they are and what they love. It's 100 percent them." □



EXCLUSIVE VIDEO Blake Mycoskie opens up about his home and his groundbreaking philanthropic business; go to archdigest.com/go/mycoskie.

The master bedroom's Tara Design four-poster is crowned by a panel of vintage Ndop cloth from Cameroon and curtained in a Lee Jofa linen. **Opposite, from top:** Hammer and Spear collaborated with PSS Design Cult to devise an arklike storage unit for the Mycoskies' son, Summit; the crib is by RH Baby & Child. Summit's bath features Urban Electric Co. sconces, Rohl sink fittings, custom-made concrete basins by Hammer and Spear and PSS Design Cult, and Arteriors cabinets; the vases are by Heath Ceramics.





STUNNING SKYLINE VISTAS
MEET GLAMOROUS DECOR AT
A MANHATTAN PENTHOUSE BY
DESIGN DUO DUFNER HEIGHES

URBAN IDYLL

TEXT BY WILLIAM L. HAMILTON PHOTOGRAPHY BY NIKOLAS KOENIG PRODUCED BY SAM COCHRAN STYLED BY HOWARD CHRISTIAN



The design firm Dufner Heighes conceived this Manhattan penthouse for a Chicago-based family. In the living area, a pair of Michael Berman Limited club chairs from Profiles and a Holly Hunt sofa upholstered in a Holland & Sherry wool-mohair surround an Ado Chale cocktail table; the mirror is by BDDW, the credenza and tripod floor lamp are by Christian Liaigre, the Jim Zivic anthracite side table is from Ralph Pucci International, and the custom-made rug is by ALT for Living. For details see Sources.

S

ince first becoming fashionable in the 1920s, penthouse apartments—often grandly depicted in movies and books—have been synonymous not just with life at the top but with the last word in luxury. Carrying on that elegant tradition is an aerie in New York’s Chelsea neighborhood that was recently completed by Greg Dufner and Daniel Heighes Wismer of the Manhattan design firm Dufner Heighes. The home is thoroughly refined, both in terms of its aesthetic as well as its modern understanding of how its owners, a Chicago-based client and his family, use it: not as an icon of exclusivity but as a cloud of calm during visits to the rushed, roaring city.

After working with the family on previous residences for 15 years, the designers understood this desire well. For them, the pied-à-terre also presented an exciting challenge: The 11-story building it crowns was not yet complete when they began. The apartment was only slabs of concrete—a blank slate. The rest was up to their imaginations.

At 3,600 square feet, the floor-through needed to be “approachable, not austere,” Wismer says. In other words, someplace that would be perfect for, as the client put it, “hanging around.” The designers carved out the interiors with an eye toward ease and informality, dedicating the bulk of the home’s south side, which boasts the best city views, to a long, open space comprising the kitchen, breakfast area, and family room. “This is the real gathering spot,” the client says of the sun-drenched stretch, where family members can come together for casual meals around the broad marble-top island before retiring to watch movies from the low-slung sectional sofa nearby. (The master suite, one of two bedrooms, also faces south.) No less scenic, arguably, are the combined living and dining areas, which take in stunning sunsets on the Hudson River. As Wismer emphasizes of the free-flowing layout, “It’s not just family-friendly, it’s user-friendly.”

That said, the place lacks not for polish, with an array of exquisite finishes; strong, sculptural furniture; and

Right: Bec Brittain pendant lamps hang above the dining table, which is grouped with Vladimir Kagan chairs from Ralph Pucci International. Visible through the windows is a Kiki Smith sculpture installed beside a staircase that leads to the rooftop terrace.





gleaming metal accents—most noticeably the bronze casing that edges the doorways and floor-to-ceiling windows, bouncing light (of which there is a lot) across the interiors. At one end of the entry, setting the apartment's tone of fine craft, is a glass-and-bronze screen by Paris-based artisan Christophe Côme that frames the dining area. Another such screen delineates the bar in the living area, where ten-foot-tall onyx slabs surround the fireplace. The space's ceiling, like that of the kitchen, features a deeply incised diamond pattern that makes a confident contemporary reference to the plaster reliefs found in many historic Manhattan residences. (Says Wismer, "We wanted to reinterpret that traditional look in a modern way.")

That motif, echoed throughout the home, is just one of many subtle nods to sophisticated hallmarks of bygone eras. In the breakfast area, the bricks used for one wall have been coated with platinum-infused resin, bringing to mind the fun-loving ambience of 1960s Palm Springs. Elsewhere in the penthouse, walls of glossy Venetian plaster prevail, complemented by oak flooring and, lining the master suite's corridor, a Damien Hirst butterfly-pattern wallpaper.

Furnishings have been arranged with room to breathe, enhancing the scale, shape, and texture of each piece. Bespoke carpets are plush and eclectic, ranging from the master suite's textured geometric design to the understated weave in the living area. Bold hanging light fixtures—like the Poul Henningsen lamp over the breakfast table and the Bec Brittain pendants in the dining area—offer striking silhouettes while weightlessly defining their spaces. And seating tends toward the curvaceous, as is the case with the master suite's Vladimir Kagan sofa and armchair.

The penthouse's greatest surprise might be what lies above and beyond it. Seemingly rising along the edge of the building, in a glass-enclosed volume just outside the dining area, is a steel-and-mahogany staircase. Beneath it, a Kiki Smith sculpture reclines, as if mid-dream, above a bed of grass that bends in the wind. A walk up the steps reveals a verdant rooftop terrace—life on top of life at the top.

Here, the designers added a kitchen, a lounge complete with its own monumental brick hearth, and—most dramatic—a cantilevered canopy that shelters a dining area. Tiered mahogany planters accommodate a mix of evergreens and Heritage river birches. The terrace's ledges, meanwhile, are planted with low grasses and perennials, from butterfly weed to inkberry to fescue. Landscape designer David Seiter, who heads the firm Future Green Studio, oversaw the plantings. "We pulled from the wild industrial look of the High Line," he explains, referring to the popular park that features prominently in the apartment's vistas. He also trained four varieties of vines, among them Virginia creeper and wisteria, to a bulkhead that houses building services, creating a vertical garden.

One could hardly ask for a more open, airy space. And with few structures looming in the vicinity, "it's very private," the client notes. "You just feel like you're home." ▣





Clockwise from top left: An Hervé Van der Straeten sconce from Maison Gerard punctuates a hallway whose walls are coated in Venetian plaster. In the breakfast area, a table from Holly Hunt and Hans Wegner chairs are arranged beneath a Poul Henningsen pendant light; the painting is by Tom Cassidy, and the credenza and Tai Ping carpet were custom made. Marble surfaces complement Bulthaup cabinetry in the kitchen, which is equipped with Miele wall ovens, a Gaggenau cooktop, Dornbracht sink fittings, and a Sub-Zero wine refrigerator; the Suite NY stools are clad in a Holland & Sherry fabric.



For the sprawling rooftop terrace, Dufner Heighes devised a cantilevered mahogany awning and coordinating planters; the sconces are from YLighting, the tables and chairs are by Richard Schultz for Knoll, and the poufs are by CB2. The plantings were designed by the Brooklyn-based landscape firm Future Green Studio.





A limited-edition Damien Hirst wallpaper lines the master suite's hallway, which displays a metal-and-mirror sculpture by John Erik Karkula. **Below:** Travertine wall panels and a geometric stone-tile floor lend warm tones to the master bath; the vintage light fixture is by Angelo Lelli, the framed collage is by Mark Welsh, the tub is by Wetstyle, and the tub fittings are by Kallista.





The master bedroom's Vladimir Kagan sofa and chair, both from Ralph Pucci International, are upholstered in fabrics by Romo and Holland & Sherry, respectively; the curtains are also of a Romo fabric, the cocktail table and credenza are by Roman Thomas, the silk duvet is by Ann Gish, and the rug was custom made by Rosemary Hallgarten.

SOURCES

Items pictured but not listed here or on [archdigest.com](#) are not sourceable. Items similar to vintage and antique pieces shown are often available from the dealers listed.

(T) means item available only to the trade.

A PLACE CALLED HOME

PAGES 144–53: Interiors by Nate Berkus [Assoc.; nateberkus.com](#); and Jeremiah Brent Design; [jeremiahbrent.com](#). **PAGE 144:** French limestone floor by Country Floors; [countryfloors.com](#). On walls, Super White paint by Benjamin Moore; [benjaminmoore.com](#). **PAGE 145:** Belgian-linen curtains and curtain rods by RH; [rh.com](#). **PAGE 146:** Grooming by Benjamin Thigpen for ABTP; [abtp.com](#). In living room, on club chairs, Royal suede by Edelman Leather (T); [edelmanleather.com](#). French steel table from Pavilion Antiques; [1stdibs.com](#). Kilim from ABC Carpet & Home; [abchome.com](#). **PAGE 148:** Belgian cabinet from Pavilion Antiques; [1stdibs.com](#). **PAGE 149:** In kitchen, cabinetry and butcher-block countertops by Fanuka Inc.; [fanuka.com](#). On island and for shelves, marble from Artistic Tile; [artistic tile.com](#). Shelf brackets from Liz's Antique Hardware; [lahardware.com](#). Subway tile from Home Depot; [homedepot.com](#). In family room, picture lights from Circa Lighting; [circa lighting.com](#). Window shades of Belgian linen by RH; [rh.com](#). **PAGE 150:** In dressing room, shelving by Fanuka Inc.; [fanuka.com](#). Shell pendant light by Jason Koharik; [collectedby.com](#). On ottoman, Diabolo leather by Moore & Giles (T); [mooreandgiles.com](#). Carpeting by Saxony; [saxcarpet.com](#). In nursery, wallpaper by Apparatus; [apparatusstudio.com](#); and Zak + Fox; [zakandfox.com](#). Crib by RH Baby & Child; [rhhbabyandchild.com](#). Wool rug by Caitlin Wilson; [caitlinwilson.com](#). In play area, alpaca pillow by Rosemary Hallgarten from ALT for Living; [altforliving.com](#). Wool-felt elephant by RH Baby & Child. **PAGE 151:** Custom-made mirrors from Robert Massello Antiques; [1stdibs.com](#). Sinks and sink fittings by Waterworks; [waterworks.com](#). Floor tile by Ann Sacks; [annsacks.com](#). **PAGES 152–53:** In master bath, custom-made tile by Azulejos Talavera Cortés; [talaveracortes.com.mx](#). Showerhead by Waterworks; [waterworks.com](#). In master bedroom, light fixture by Apparatus; [apparatusstudio.com](#). Window shades by Bali; [baliblinds.com](#).

ARTFUL DIPLOMACY

PAGES 154–63: Interiors by Michael S. Smith Inc.; [michaelsmithinc.com](#). **PAGES 154–55:** On club chairs, Rivage velvet by Brunschwig & Fils (T); [brunschwig.com](#). Giacometti-style cocktail table from JF Chen; [jfchen.com](#). Gilt armchairs by Jasper (T); [michaelsmithinc.com](#); in leather by Jasper (T). Curtains of Waverly Stripe linen-silk by Templeton (T); [michaelsmithinc.com](#). Bamboo shades by Michael S. Smith (T); [michaelsmithinc.com](#). Yuan Underglaze Jar table lamps by Vaughan (T); [vaughandesigns.com](#). **PAGE 156:** In stair hall, Branch Illuminated light sculpture by David Wiseman from R & Co.; [r-and-company.com](#). **PAGE 157:** Grooming by Manu Moreno; [manumoreno.net](#). Antique armchairs from Alexander Westerhoff Antiques; [westerhoffantiques.com](#); in Eton Square wool-linen by Jasper (T); [michaelsmithinc.com](#). Croft low table by Jasper (T). Custom-made sofa by Michael S. Smith (T); [michaelsmithinc.com](#); in silk velvet by Jasper (T). Rug by Stanton Carpet; [stantoncarpet.com](#). **PAGES 158–59:** On Louis XVI armchairs, Holland Flanest Porcelain fabric by Lee Jofa (T); [leejofa.com](#). Curtains of Serene Stripe fabric by Lee Jofa (T); edged with Crescent silk by Jasper (T); [michaelsmithinc.com](#). Table lamp (between sofas) by Vaughan (T); [vaughandesigns.com](#). Carpet by J. D. Staron (T); [jdstaron.com](#). **PAGE 160:** On walls, 6006-1B paint by Valspar; [valsparpaint.com](#). Custom-made chairs by Michael S. Smith (T); [michaelsmithinc.com](#); in Andalusia Moss leather by Jasper (T); [michaelsmithinc.com](#). Curtains of Dalaman linen blend by Jasper (T). **PAGE 161:** In dining

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LEADING ROLE

PAGES 164–71: Interiors by Alexandra Angle Interior Design; [alexandraangle.com](#). **PAGE 164:** Grooming by Gregg Hubbard for Bernstein & Andriulli; [ba-reps.com](#). **PAGES 166–67:** Arco floor lamp by Flos; [flosusa.com](#). On sectional sofa, Meyer velvet by Larsen (T); [cowtan.com](#). Club chairs by Christian Liaigre (T); [christian-liaigre.us](#). **PAGE 168:** Light fixture by Ted Abramczyk from Ralph Pucci International (T); [ralphpucci.net](#). On chair seats, Louvre fabric by Manuel Canovas (T); [cowtan.com](#). Bowl by Calvin Klein Home; [calvinklein.com](#). **PAGE 169:** In kitchen, bar stools by Mod Made (similar styles available); [modmade.com](#). Hood, cooktop, and oven, all by Gaggenau; [gaggenau.com](#). Sink fittings by Kohler; [kohler.com](#). In Weinberg's office, sofa by Christian Liaigre (T); [christian-liaigre.us](#). Vintage Omann Jun Möbelfabrik desk from Emmerson Troop; [emmersontroop.com](#). In dining room, Bauhaus console by Maxine Snider (T); [maxinesniderinc.com](#). **PAGE 170:** In master bath, sinks and sink fittings by Lacava; [lacava.com](#). Tiles by Heath Ceramics; [heathceramics.com](#). Medicine cabinets by Robern; [robern.com](#). In playroom, wallpaper by Flavor Paper; [flavorpaper.com](#). **PAGE 171:** Orange Tolomeo lamp by Artemide; [artemide.com](#). Tripod lamp by Tom Dixon; [tomdixon.com](#).

POWER PLAY

PAGES 172–81: Interiors by Dan Fink Studio; [danfinkstudio.com](#). Architecture by Tim Murphy Design Assoc.; [tmda.com](#). **PAGE 173:** Center table from Niall Smith Antiques; [1stdibs.com](#). PK11 armchairs by Poul Kjærholm from Suite NY; [sulteny.com](#). **PAGE 174:** Surveyor floor lamp by Thomas O'Brien for Visual Comfort from Aero; [aerostudios.com](#). Circa-1940 table from Aero. R200SS telescope by Vixen; [vixenoptics.com](#). **PAGES 176–77:** On terrace, armchairs and chaise longues by Summit Furniture (T); [summitfurniture.com](#). Umbrella by Janus et Cie; [janusetcie.com](#). Play dining table and Seax dining chairs by Dedon; [dedon.de](#). In kitchen, cooktop by Viking; [vikingrange.com](#). Hardware by the Nanx Co.; [nanx.com](#). Marble flooring from Exquisite Surfaces; [xsurfaces.com](#). On stucco exterior, China White paint by Benjamin Moore; [benjaminmoore.com](#). Glazing by Hope's Windows; [hopeswindows.com](#). In great room, leather-top stool from Suite NY; [sulteny.com](#). Sofa by Vladimir Kagan from Ralph Pucci International (T); [ralphpucci.net](#). Vintage Jules Leleu sideboard from Maison Gerard; [maisongerard.com](#). Custom-made carpet by Holly Hunt (T); [hollyhunt.com](#). **PAGES 178–79:** Studio floor lamp by Thomas O'Brien for Visual Comfort from Aero; [aerostudios.com](#). Chado armchair by Holly Hunt (T); [hollyhunt.com](#). PK11 armchair by Poul Kjærholm from Suite NY; [sulteny.com](#). **PAGE 180:** In guest room, Desert Modern bed by Ralph Lauren Home; [ralphlaurenhome.com](#).

Vintage desk, Terri round table lamp, and vintage nightstands, all from Aero; [aerostudios.com](#). Vintage Nanna Ditzel chair from Wyeth; [wyethhome.com](#). Curtains of Sahara fabric and custom-made silk carpet by Holly Hunt (T); [hollyhunt.com](#). Custom-made daybed by Blackman Cruz; [blackmancruz.com](#); in linen by Holland & Sherry (T); [hollandsherry.com](#). Jennings table lamp by Thomas O'Brien for Visual Comfort from Aero. In guest bath, shower fittings, shower shelf, teak stool, and mosaic-tile flooring, all by Waterworks; [waterworks.com](#). **PAGE 181:** In master bath, stool from Aero; [aerostudios.com](#). Woodline tub by Agape; [agapedesign.it](#). Floor tile by Waterworks; [waterworks.com](#). In master bedroom, curtains of Cordwood Stripe fabric by Ralph Lauren Home; [ralphlaurenhome.com](#). Custom-made Crescent sofa and custom-made carpet by Holly Hunt (T); [hollyhunt.com](#). Vintage Greenrock ottomans by George Nakashima from Converso; [conversomod.com](#). Striped bedding from Aero.

PALE FIRE

PAGES 182–89: Interiors by Bruce Budd Design; [brucebudd.com](#). Architectural renovation by Bute King Architects; 713-621-1892. Landscape design by McDugald-Steele; [mcdugaldsteele.com](#). **PAGES 182–83:** On sofa, Shan silk by Larsen (T); [cowtan.com](#). On Louis XVI-style chair, Milano leather by Holly Hunt (T); [hollyhunt.com](#). Vintage end table from Hilary Batstone; [hilarybatstone.com](#). Rug by Beauvais Carpets (T); [beauvaiscarpets.com](#). **PAGE 184:** On walls, Cornforth White paint by Farrow & Ball; [farrow-ball.com](#). Lanterns by Jamb (T); [jamb.co.uk](#). On stools, Dundee linen by Clarence House (T); [clarencehouse.com](#). **PAGES 186–87:** In sitting room, on custom-made settees, Verram linen-cotton by Hill Brown from Clarence House (T); [clarencehouse.com](#). Cocktail table by Bruce Budd Design; [brucebudd.com](#). Linen-wrapped low tables by Matthews & Parker (T); [matthewsandparker.com](#). On bergère, Tapa cotton by Fortuny (T); [fortuny.com](#). Rug by Beauvais Carpets (T); [beauvaiscarpets.com](#). In dining room, Charles X chandelier from Marvin Alexander Inc.; [marvinalexanderinc.com](#). On Louis XVI-style chairs, Aventure Ropes linen by Hable Construction (T); [hableconstruction.com](#). On chairbacks, linen by Clarence House (T). Rug by Beauvais Carpets (T). In entrance hall, custom-made lantern by Jamb (T); [jamb.co.uk](#). **PAGE 188:** In guest room (top), four-poster by Bruce Budd Design; [brucebudd.com](#). Floor lamps by Vaughan (T); [vaughandesigns.com](#). On headboard and slipper chairs, Printemps #5609 linen-cotton by Rose Cumming (T); [dessinfournir.com](#). Cashmere throw by Loro Piana; [loropiana.com](#). Rug by Beauvais Carpets (T); [beauvaiscarpets.com](#). On walls and ceiling, Artist Linen by Elizabeth Dow from Holland & Sherry (T); [hollandsherry.com](#). In guest room (bottom), on walls and ceiling, Plain Stripe linen by Bennison (T); [bennisonfabrics.com](#). Steel campaign beds from John Rosselli & Assoc. (T); [johnrosselli.com](#). **PAGE 189:** Venetian chandeliers from Marvin Alexander Inc.; [marvinalexanderinc.com](#). Sofa by McKinnon and Harris (T); [mckinnonharris.com](#); in sailcloth by Sunbrella; [sunbrella.com](#). Custom-made stools by Bruce Budd Design; [brucebudd.com](#). On ottoman and stools, Annabel Stripe linen-silk by Hill Brown from Clarence House (T); [clarencehouse.com](#). Pedestal table by Paolo Moschino for Nicholas Haslam Ltd.; [nicholashaslam.com](#). Mirrors from Howe; [howelondon.com](#). Iveagh mantel by Jamb (T); [jamb.co.uk](#).

CHARACTER REFLECTION

PAGES 190–97: Blake Mycoskie of Toms; [toms.com](#). Interiors by Hammer and Spear; [hammerandspear.com](#). Landscape design by Campion Walker Landscapes; [campionwalker.com](#). **PAGES 190–91:** Hair, makeup, and grooming, all by Amberlee Schoneweis; 310-867-3717. Wardrobe styling by Joey Tierney; [joeytierney.com](#). **PAGES 192–93:** In living room, sofa and lounge chair by RH;

[rh.com](#). Fireplace-surround tiles from Country Floors; [countryfloors.com](#). In entrance hall, Geo pendant light by Jason Koharik; [collectedby.com](#). **PAGES 194–95:** In kitchen, Vougeot range by Lacanche; [lacanche.com](#). Brass countertops by Hammer and Spear; [hammerandspear.com](#); fabricated by PSS Design Cult; [pssdc.com](#). Drawer pulls by Rocky Mountain Hardware; [rockymountainhardware.com](#). Cabinetry by Hammer and Spear; fabricated by DeSpain's Decorative Finishes; [despainsdecorativefinishes.com](#). In den, custom-made sectional sofa by Stephen Kenn; [stephenkenn.com](#). Vintage cocktail table from JF Chen; [jfchen.com](#). Kilim (in foreground) from Woven Accents; [wovenonline.com](#). In Blake's office, antique cot from Rewire; [rewirela.com](#). Vintage campaign chair by Cleo Baldon from JF Chen. **PAGE 196:** In Summit's room, custom-made storage unit by Hammer and Spear; [hammerandspear.com](#); and PSS Design Cult; [pssdc.com](#). Crib by RH Baby & Child; [rhhbabyandchild.com](#). In Summit's bath, sconces by the Urban Electric Co.; [urbanelectricco.com](#). Sink fittings by Rohl; [rohlhome.com](#). Custom-made basins by Hammer and Spear and PSS Design Cult. Cabinets by Arteriors; [arteriorshome.com](#). Vases by Heath Ceramics; [heathceramics.com](#). **PAGE 197:** Four-poster by Tara Design; [tara-design.com](#). Bed curtains of Zigzag linen by Groundworks from Lee Jofa (T); [leejofa.com](#).

URBAN IDYLL

PAGES 198–207: Interiors by Dufner Heighes; [dufnerheighes.com](#). **PAGES 198–99:** Club chairs by Michael Berman Limited from Profiles (T); [profilesny.com](#). Umbria sofa by Holly Hunt (T); [hollyhunt.com](#); in wool-mohair by Holland & Sherry (T); [hollandsherry.com](#). Mirror by BDDW; [bddw.com](#). Tangris credenza and tripod floor lamp by Christian Liaigre (T); [christian-liaigre.us](#). Side table by Jim Zivic from Ralph Pucci International (T); [ralphpucci.net](#). Custom-made rug by ALT for Living; [altforliving.com](#). **PAGES 200–201:** Pendant lamps by Bec Brittain from Matter; [mattermatters.com](#). Bristol dining table by Holly Hunt (T); [hollyhunt.com](#). Dining chairs by Vladimir Kagan from Ralph Pucci International (T); [ralphpucci.net](#). **PAGES 202–3:** In hallway, bronze sconce by Hervé Van der Straeten from Maison Gerard; [maison Gerard](#). In breakfast area, dining table by Caste from Holly Hunt (T); [hollyhunt.com](#). PP503 dining chairs by Hans Wegner and PH Artichoke lamp by Poul Henningsen, all from Furniture from Scandinavia.com. Custom-made credenza by C. J. Peters; [cjeters.net](#). Wool rug by Dufner Heighes; [dufnerheighes.com](#); fabricated by Tai Ping (T); [taipingcarpets.com](#). In kitchen, cabinetry by Bulthaup; [bulthaup.com](#). Wall ovens by Miele; [miele.com](#). Cooktop by Gaggenau; [gaggenau.com](#). Sink fittings by Dornbracht; [dornbracht.com](#). Wine refrigerator by Sub-Zero; [subzero-wolf.com](#). Counter stools by Martin Visser from Suite NY; [sulteny.com](#); in Sensuede fabric by Holland & Sherry (T); [hollandsherry.com](#). **PAGES 204–5:** Sconces by YLighting; [ylighting.com](#). Tables and chairs by Richard Schultz for Knoll; [knoll.com](#). Knitted poufs by CB2; [cb2.com](#). **PAGES 206–7:** In master suite hallway, limited-edition wallpaper by Damien Hirst from Other Criteria (similar styles available); [othercriteria.com](#). Pivot sculpture by John Erik Karkula from Karkula; [karkula.com](#). In master bath, tub by Wetstyle; [wetstyle.ca](#). Tub fittings by Kallista; [kallista.com](#). In master bedroom, Swan sofa by Vladimir Kagan from Ralph Pucci International (T); [ralphpucci.net](#); in Loop vellum by Romo (T); [romo.com](#). Chair by Vladimir Kagan from Ralph Pucci International (T); in wool velvet by Holland & Sherry (T); [hollandsherry.com](#). Curtains of Oxford wool by Romo (T). Cocktail table and credenza by Roman Thomas (T); [romanthomas.com](#). Duvet by Ann Gish; [angish.com](#). Area rug by Rosemary Hallgarten; [rosemaryhallgarten.com](#). □

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